



GIANTS from JAPAN

NO.2

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VOL.1



GIANTS FROM JAPAN #2
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 School in Stow, Ohio.

This Issue Dedicated To- Father King of Walsh Jesuit High School, for
 allowing me to use the school's xerox machine to print GFJ.
Writing Credits- All articles were written by Mike Martin, except for
 THE BANDAI/MATTEL GIANT SHOGUN WARRIOR TOYS and SPACE GIANTS articles,
 which were written by Kevin Grays, the X FROM OUTER SPACE review, which
 was written by John Chambers, and the YOG- MONSTER FROM SPACE review,
 which was taken from the 1971 edition of Film Facts.

The first 25 printed copies of GIANTS FROM JAPAN #2 are numbered. This
 is number 23.



GIANTS FROM JAPAN

NUMBER 2

CREDITS

Art- Mike Martin- MechaGodzilla, pg.1, Godzilla, pg.3, Giron, pg.6, Godzilla and Batragon, pg.32, Mothra, pg.37, Jet Jaguar, pg.59, MechaKong, pg.60.



Kevin Grays- MechaGodzilla, pg.1, Barugon, Gyoas, Jiger, pg.6, Gamera, pg.7, Gamera and Gyoas, pg.8, Gyoas, pg.9, Titanosaurus, pg.16, Titanosaurus, pg.17, Godzilla and Titanosaurus, pg.18, Godzilla, pg.19, Titanosaurus, pg.25, Mothra, pg.42, Goldar, pg.49, Rodak, pg.50, Rodan, pg.62. Bill Gudmundson- Mothra, pg.41, Joe Degiorgio- Titanosaurus, pg.21.

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Kevin Grays 80

EDITORIAL



Welcome to GIANTS FROM JAPAN #2. I think that this issue is vastly improved over #1 in both page length and content, and it took a heck of a lot of work from everyone involved, especially good 'ol Kevin Grays, the Japanese fanzine editor's friend. Kevin, without you, GFJ would be but a dream. Thank you.

I'd also like to take this opportunity to thank Joe DeGiorgio (for the ad, art, and for trying to print GFJ #1), Bill Gudmundson (for the great art he sent me), and Father King of Walsh Jesuit High School who, even though I no longer attend the school, allows me to use the copying machine there for practically nothing, taking up much of his valuable time. Once again, thanks everybody.

In case you're interested, here is the complete history of GFJ!

- 1976- Joe DeGiorgio and I both had ideas for Japanese monster fanzines. Mind you that probably neither of us had ever even SEEN a fanzine before. We began work on our individual zines, both of which were quite shoddy. Both were to be only around 8 pages in length, xerox on one side only. Mine was to be called JAPANESE GIANTS. Plans for the 8 page version were later scrapped.
- 1977- I learned of the existence of other fanzines from FAMOUS MONSTERS when I ordered a Japanese film zine. Unfortunately, its title was JAPANESE GIANTS. I got #2 and realized how awful my previous 8 paged version looked in comparison. I changed the title to MONSTERS FROM JAPAN and began working from scratch. Then I recieved Joe's GIANTDOM #1, complete with the ad for #1 of my own zine. Soon I began getting orders- the first of these from Kevin Grays, a great artist who offered to do artwork for the zine. We soon began writing regularly.
- 1978- I mailed my first draft copy of MFJ to Joe to print in Troy, offse. Unfortunately, I knew nothing of offset printing and I filled the zine with photos. Joe explained that it would be too expensive, so I sent him another copy, replacing the photos with artwork. Unfortunately, Joe found out it would still be too expensive, with the small amount of orders I had. I was in trouble- I could not find a printer. I redid the entire issue with new artwork, articles and photos. Then I found out about Barry Kaufman's zine, MONSTERS OF JAPAN. Knowing that the two zines could get confused very easily, I changed the name once more to GIANTS FROM JAPAN.
- 1979- Father King, of Walsh Jesuit High School, allowed me to use the school's copying machine to print the issue. I was in business! But I didn't want the readers to have to wait so long for GFJ #2, so I made sure the second issue was completed before sending #1 out.
- 1980- GFJ #1 was sent out, the first to Kevin Grays, who has helped me so much. A dream that began in 1976 becomes a reality 4 years later.

Thus was the story of GFJ. Hope you enjoyed it, and I hope that it

cleared up why it took #1 so long to reach some of you.

I have to admit that I am very proud of this special issue, which is over 50 pages in length. I think that it is different from any other Japanese fanzine selling today, as far as format and writing style is concerned.

Fanzine editors, contact me. GFJ will now feature free $\frac{1}{4}$ page ads to all fanzines, Japanese oriented or not. Also, if any of you out there would like to do articles or artwork for GFJ, your help would be greatly appreciated. I want GFJ to have a variety of different art and writing styles to give a fresh perspective of Japanese film fandom.

This issue features the conclusion of our TERROR OF MECHAGODZILLA film-book, a large article on the films of Mothra, the Foes of Gamera, **SPACE GIANTS**, Giant Japanese Robots, MechaKong Blueprints, and much, much more, including a letters page, ads, and corrections of the Rodan article ran last issue. Next issue will feature, among other things, a complete review/critique of the lavish Japanese science fiction production, MESSAGE FROM SPACE. For other previews, see our NEXT ISSUE PREVIEW on the last page of this zine.

That's all for now- please write in and tell me what you think of GFJ #2. Thanks.

Sayonara,

Mike



GODZILLA TALK

Letters from our Readers.



Dear Mike,

Thought GFJ #1 was a pretty good premier issue, considering the problems you faced and all. The first half of the TERROR OF MECHAGODZILLA filmbook seemed very short compared to others I've seen beginnings of. /I realize this, but I was in a hurry to get GFJ #1 finished so I could send it out. -ed./ "The Allies of Godzilla" was pretty good, but you might consider articles on one particular film/subject at one time. I personally think that you have SON OF GODZILLA all wrong. I think that it was one of Godzilla's better movies. It went rather deep into emotionalism with very great impact at the end. I remind you that Minya was a baby at the time and was learning. Your opinions of SON seem to rival mine toward GODZILLA's REVENGE, which seems more of a contradiction of SON OF GODZILLA and below the level of SON and other Godzilla films. Well, this is just my opinion, and as you probably know, we Godzilla fans have many different opinions! Godzilla's ally in GODZILLA VS. THE COSMIC MONSTER was King Seesar, not King Seesaw. /The article was written and printed before I saw the film. My info was taken from Famous Monsters #135. -ed./ Much success toward GFJ #2!

Kevin Grays
EAST CLEVELAND, OHIO

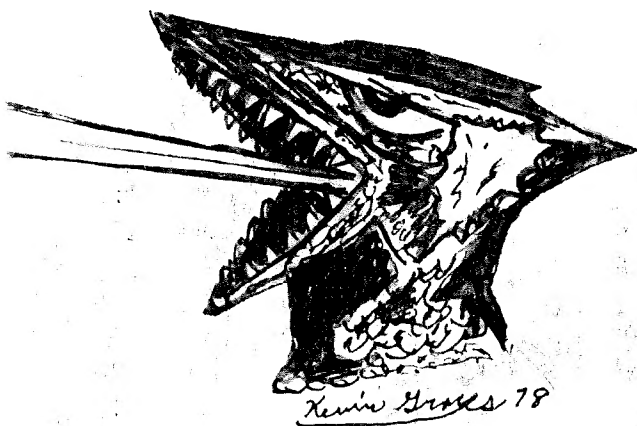
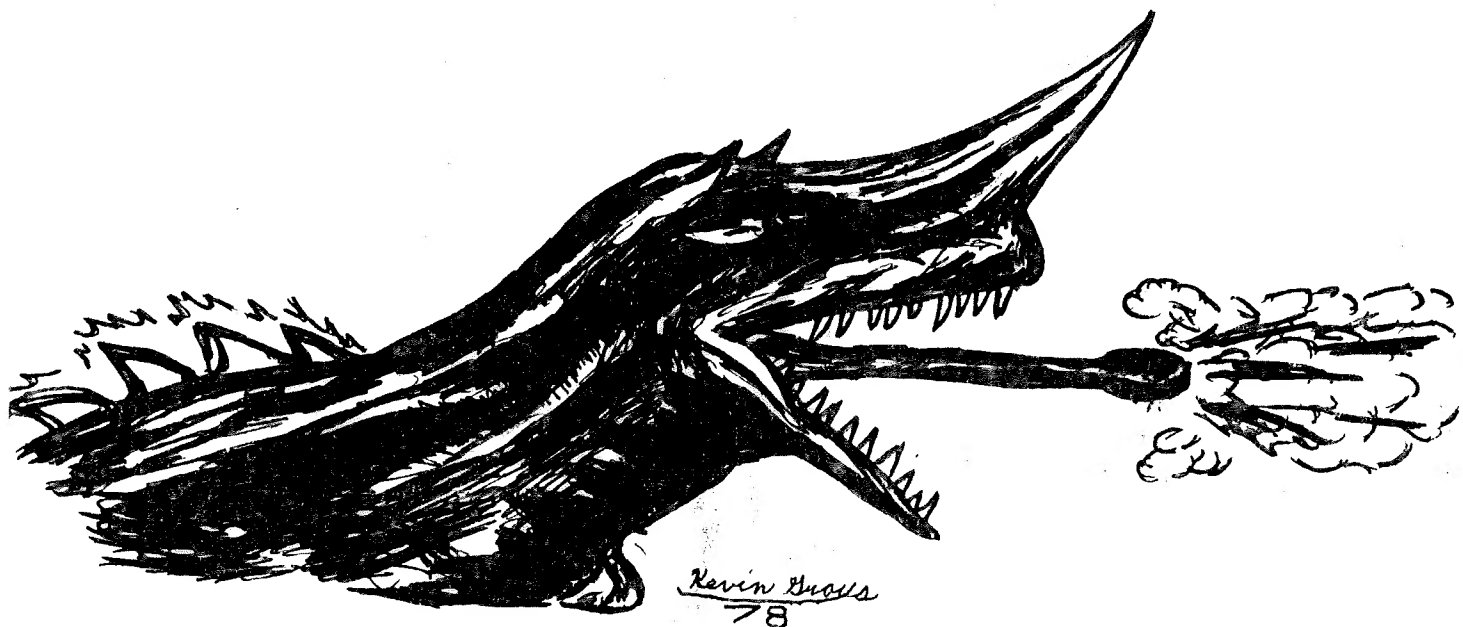
Mike,

The first issue of your magazine was a little rough around the edges, but I'm sure this will improve over the next issues. Calling King Seesar King Seesaw was the only mistake I noticed that wasn't caused by a printing or typing error, but if Famous Monsters of Filmland can call him that, so can you. I think the future of GIANTS FROM JAPAN looks really good. I'm looking forward to next issue and the end of the TERROR OF MECHAGODZILLA filmbook. How about an article on the Shogun Warriors some time in the future? /Two such articles appear in this issue, one on the toys and another on the comic books. -ed./

Steve Oliverio- Stow, Ohio

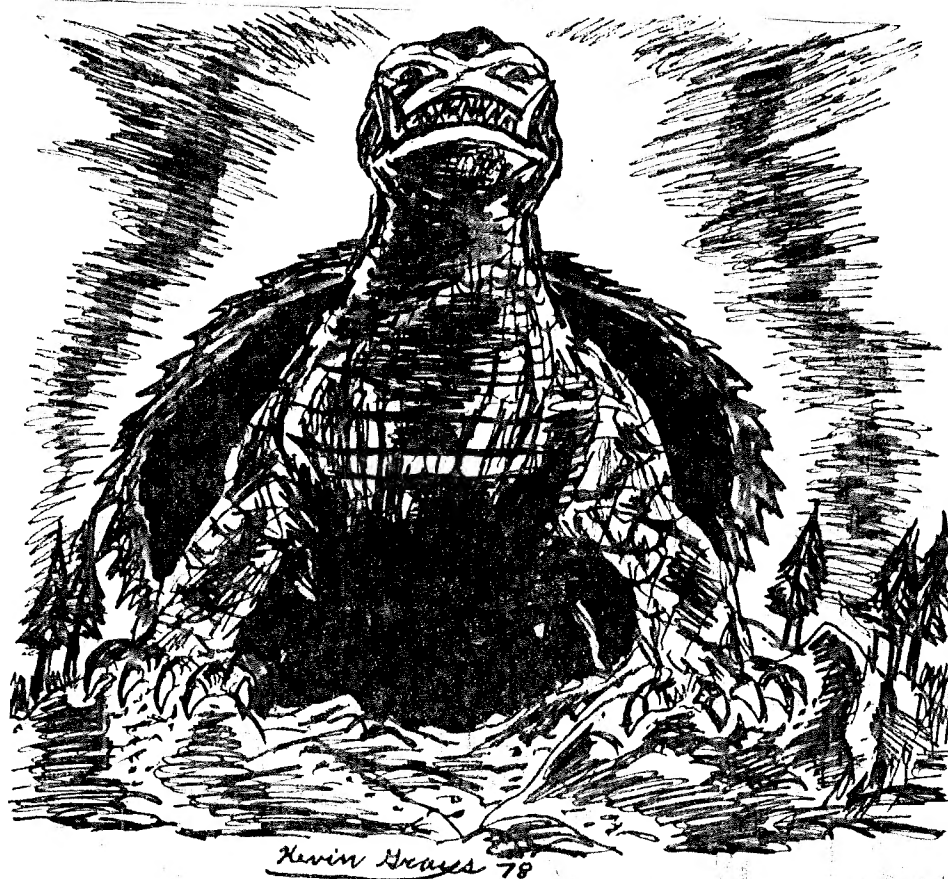


Come on, Japanese monster fans, write! I hate printing letters only from my own state, as everyone will think I only publish letters from my friends. Write to: 3587 Adaline Drive Stow, Ohio 44224.



Gamera's deadly enemies.
From top to bottom- Barugon,
Gyoas, Guiron and Jiger. All
drawings, except for Guiron,
by Kevin Grays.

THE FOES of GAMERA



GAMERA- 200 feet of titanic fanged turtle. Gamera possesses the power of flight and has a flame-like ray that fires from his mouth. Who...or what...could possibly stand up to such a creature?

For starters, there's Barugon, Gyoas, Guiron, Viras, Jiger and Zigra. For these are the foes of Gamera...fiendish beasts with incredible weapons and powers.

Gamera's first foe was mankind itself, as was showed in the original GAMMERA THE INVINCIBLE (Daiei, 1966). But mankind had less than enough power to kill Gamera, so they merely shot him into space. But the turtle returned with a vengeance that same year to face his first monster/foe... Barugon...in WAR OF THE MONSTERS. Barugon was a creature who hatched from an egg brought to Japan from New Guinea (thought to be an opel). Barugon's body was armored with tough scales. His weapons were a freeze gland in his tounge and a disintegrating rainbow ray, which fired from his horn. Barugon had his weaknesses, though. The tremendous monster, powerful as he was, could not live in the water. Also, the glare of a

six-thousand carat diamond could lead Barugon anywhere. These two weaknesses bring Barugon's downfall at the hands of Gamera and his human allies (?).

RETURN OF THE GIANT MONSTERS (1967) brought on a new deadly foe for Gamera...Gyoas. Gyoas emerged from an erupting volcano, immediately attacking fleeing humans. Gyoas was, perhaps, Gamera's deadliest enemy. Gyoas could fly using his bat-like wings. A powerful lazer beam could shoot from his mouth. He had a special fire repellent, thus making Gamera's flame breath useless against him. But, like Barugon, he had a deadly weakness...he couldn't stay in the rays of the sun for long periods of time. He was, of course, eventually beaten by Gamera. Another of Gyoas' race, an "outer galaxy Gyoas" so to speak, appeared briefly in ATTACK OF THE MONSTERS (1969), but did not battle Gamera.

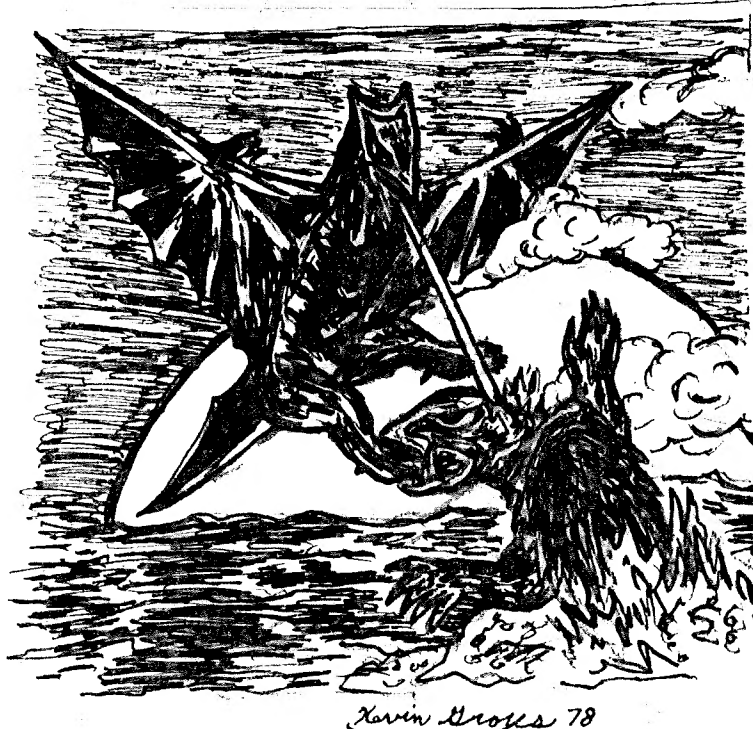
Viras was probably Gamera's weakest foe. Viras appeared in the next film in the Gamera series (after RETURN), DESTROY ALL PLANETS (1968). Viras was once a normal-sized alien intent on conquering Earth. When Gamera intervenes, Viras' agents fuse with him, and the alien grows into a giant.

Viras had no real weapon, except for the ability to puncture Gamera's skin. Gamera easily beat him by flying him up into the outer reaches of Earth's atmosphere, freezing Viras.

Guiron premiered in ATTACK OF THE MONSTERS. Guiron, though an alien creature like Viras, was a more formidable enemy. Guiron's head was razor-sharp and could slice things into two halves. Other weapons were star-shaped spurs, which flew out of Guiron's head at lightning speeds. Guiron, to top off all else, could fly.

Gamera faced one of his toughest battles ever with Guiron, who was under control of evil aliens. The sinister creature had the advantage of home field, as the battle took place on an alien world, Tera. Eventually, Gamera emerged victorious by shoving a nuclear missile into Guiron's head. The evil monster died when the missile exploded.

(By the way, Guiron's costume was originally designed by Toho to be used in DESTROY ALL MONSTERS. Toho considered the costume "too drab" and sold it to Daiei for an estimated \$23,000.)



Left- Kevin Gray's interpretation of Gamera's battle with Gyoas. Below- Gyoas strikes in this scene from RETURN OF THE GIANT MONSTERS (Daiei, 1967).



In 1970, Gamera faced his ultimate challenge when he fought a female monster, Jiger, in GAMERA VS. MONSTER X. Jiger possessed a vast array of weapons...on her tail was a sharp needle to jab with. She had a deadly heat ray, and could also fire sharp needles into her opponent. Jiger injected an egg into Gamera with her tail, and the turtle was only saved by two young boys who entered his bloodstream using a mini-sub. The boys killed the baby Jiger within and Gamera was revived by electrical charges. The turtle proceeded to battle and defeat Jiger. (For the complete story, see next issue for a filmbook on this movie.)

Yet to be released in the United States is GAMERA VS. ZIGRA (1971). Zigra was a giant fish, and Gamera had a tough time beating his alien adversary. Since I haven't seen the film, your guess is as good as mine to what Zigra's powers are.

That is all for now, but Gamera's next enemy may be Godzilla himself! If GODZILLA VS. GAMERA is made, you can be assured that it will be fantastic, as Daiei and Toho will be combining forces to produce it. The plans for the movie are still up in the air.

Will Gamera and his deadly opponents return? The chances aren't very good, but we can still hope that Daiei will resurface and produce more films. We can only wait and see.

* * * * *

The deadly Gyoas soars through the night skies!
From RETURN OF THE GIANT MONSTERS (1967).



Kevin Brooks 78

MECHAGODZILLA

TERROR
OF

Filmbook Conclusion by Mike
Martin.

WHAT HAS GONE ON BEFORE-

A submarine is sent out by the Ocean Exploitation Institute to find the remains of the MechaGodzilla. No wreckage can be found. Suddenly a gigantic dinosaur called Titanosaurus destroys the sub, summoned by a girl named Katsura. Katsura is the daughter of the once-famous Dr. Mafune, a brilliant scientist who became a laughing stock because his ideas were becoming too unbelievable. Dr. Mafune sided with aliens from a doomed planet, who want to take over Earth.

Meanwhile, the International Police Organization sends out 2 men to investigate the mysterious reports about a dinosaur destroying the submarine. The first is Marakoshi, an agent of the I.P.O. The other is Ichinose, from the O.E.I.

And now, without further delay, we present the conclusion of our filmbook...TERROR OF MECHAGODZILLA!

Chapter Four- More About Dr. Mafune

Marakoshi and Ichinose visit the Ocean Development Laboratory, where Dr. Mafune once worked. They speak with Mr. Orta, head of the Institute, who begins to tell about Dr. Mafune:

"Professor Mafune studied here, at this institute...a brilliant biologist! Still in his early thirties, he published a quite unique new theory of undersea exploitation. He planned to build submarine wrenches, controlling sea life for food. The plan attracted global attention and interest.

"Then he began new studies on how to control forms of sea life... sea animals, crustaceans, and, of course, all manners of fish. His experiments weren't often successful. One day he announced that he had found a dinosaur living under the sea near the Bonen Islands. He claimed to control it...even called it Titanosaurus! And 15 years ago, he left...oh, no, eh, to put it more precisely, he was fired. As far as we were concerned, he had studied too hard."

"Mr. Orta," said Ichinose. "What do you think of Dr. Mafune? Do you agree with his theories?"

"To be able to manipulate life...should man have such power? I don't think he should, it should be avoided. Still, he did have a fascinating mind."

"Professor," Marakoshi said. "Where does Dr. Mafune live now?"

"He used to live at Manesura Island. I don't know if he's still there.

"I see. Thank you. I'm sorry to have troubled you."

With that, Marakoshi and Ichinose left the room to investigate any connection Mafune might have with the submarine disaster.

Ichinose and Marakoshi walk along the docks. They spot a lone fisherman and his daughter and walk up to them.

"Do you know where Dr. Mafune lives?"

"Dr. Mafune...!" the fisherman replies. "Oh, you must mean the old wooded house!"

"Yes, that's right," his daughter replies. "You can't miss it, it's on the far side of the forest."

"I haven't seen anyone there for a long time," the fisherman says. "And all the local villagers...they're scared to go there!"

Ichinose and Marakoshi drive up to the old Mafune home. They get out of their car and ring the doorbell. There is no answer. Marakoshi looks into the window as Ichinose rings the buzzer again. Still no answer.

"Well, it would seem that he does not live here," Ichinose states.

"Hmmm..." murmurs Marakoshi in agreement.

The two men approach a man sweeping the sidewalk. "Hello," Marakoshi says.

"Does Dr. Mafune live here?"

Suddenly the men catch sight of Katsura in the doorway and re-approach the house.

"Excuse me," Ichinose says.

"Does Dr. Mafune live here?" continues Marakoshi. "Please, we would just like to talk to him for a moment."

"Dr. Mafune is dead," Katsura replies.

"What?" Ichinose asks. "When did he die?"

"5 years ago."

Katsura begins to walk back inside. The two men follow.

"Hold on," Ichinose cries. "Please wait, we want to talk to you," Marakoshi says.

"My name is Marakoshi, from Interpole," the young man says as he closes the door behind himself. "This man is Ichinose, he's from the Ocean Exploitation Institute."

"How do you do," Ichinose says. "I'm sorry. I was told that Dr. Mafune was interested in dinosaurs. We came to him for more about the subject."

"Dinosaurs?" Katsura asks, seemingly puzzled.

"Can you help?" asks Marakoshi. "There was an unexplained accident."

"Look, I'm sorry," Katsura replies. "I'm afraid I can't help. I know nothing. My father never told me anything of his work."

"You're sure? Your father must have made notes, so perhaps he had a notebook about the dinosaur."

"I burned all his notebooks," replies Katsura. "It was his wish at his death."

"Burned them all? Can't you tell me anything? You must be able to remember something that he said."

"Please, will you forgive me? I remember nothing. I just don't want to talk about it."

Ichinose and Marakoshi leave the house. "I'm sure she's hiding something," Marakoshi states.

"Yeah," replies Ichinose as they enter their car and drive off.

But unknown to the two men, Katsura then comes up to a mirror, pressing a hidden switch. The mirror slides into the wall, revealing a secret laboratory. Dr. Mafune is there, alive and well, laughing and drinking wine with the alien captain.

"Well done, Dr. Mafune," the alien says. "Let's celebrate."

"Yes," Mafune replies.

"The Titanosaurus controller is ready. As I am sincere to this vast undertaking, I must say that I am extremely happy," the alien states.

"Good, good. I'm indebted to you for believing my theory. I can not thank you enough."

At that moment, Katsura enters the lab. "Father," she says, "a man from Interpole came."

"What's that? Interpole?"

"They asked to see you. They wanted to know about dinosaurs."

Mafune laughs bitterly. "They've arrived 15 years too late to ask me about that. I told them then I'd make them sorry! Now my theory is proved to be correct! I'll take revenge on them all, on those fools who thought I was crazy and forced me to resign!"

"Father, please don't..."

"Katsura, don't worry about me."

"Mafune," the alien interrupts. "I have something I think you'll be interested in."

"What is that?"

The alien captain smiled. "You can have your desire. Here is the perfect weapon for your revenge."

Chapter Six- MechaGodzilla Cometh!

Mafune, Katsura, and the alien drive to a secret cave in the Amogi Mountains. The alien opens the cave wall to reveal a hallway. Two steel doors open into a lab filled with silver-clad aliens. On a monitor, standing within a colossal cylinder, is a gigantic robot.

"What on Earth is it?" asks Mafune.

"MechaGodzilla," replies the alien.

"MechaGodzilla? That means you must be..."

"Indeed. We are the space men from the third planet, the only surviving planet in the black hole." The alien turns toward the monitor view of MechaGodzilla. "After Godzilla destroyed it, we found it and brought it back to land. Doctor...let me introduce you to our project leader, Muka."

A silver-garbed alien steps up. "You are welcome at our base, Dr. Mafune," he says. "Do you like our machine?"

"It's a magnificent robot!"

"I am glad you like it," Muka replies. "I have a favor to ask you. Mafune, we need your talent. Your Titanosaurus involves ideas similar in function to our MechaGodzilla. We feel sure that your expertise could be of service, particularly with the whole problem of control."

Suddenly an alarm goes off. "One of the Earthlings has escaped," blares an intercom.

"Don't worry," Muka says. "No one can escape from here."

Outside, the escapee, displaying a scar on his throat, flees through the forest, pursued by aliens. In moments, he is surrounded and unmercifully shot to death.

Chapter Seven- A Gentle Dinosaur?

At the Ocean Exploitation Institute, a new sub is being improved to search for Titanosaurus. A girl says, "This notebook says that Titanosaurus is gentle...rarely initiates an attack. And he's not aggressive by nature. I found this book with Ichinose. Yesterday we both went through the archives in the library."

"Oh!" a scientist exclaims. "It's one of Mafune's notebooks!"

"That's strange," another scientist states. "A gentle dinosaur!"

In another room, Ichinose spots Katsura. "Hey! Hello!" he calls. "I'm sorry to trouble you. Thanks for coming, I was afraid you'd refuse. We found one of your father's notebooks. It was in the archives, kept in the institute library. Here it is. I've read it all, and I believe that your father's theory was right!"

"Mr. Ichinose, I ask you earnestly...forget Titanosaurus!"

"But why should I, Katsura? As a biologist, I am committed. I believe his theory can be proved. Someone must do it, so why shouldn't it be me?"

"No!" Katsura cries.

"Katsura, I'll tell you...we're sending another search party."

"Search party?"

"Yes, we are. We've built another submarine."

"Are you going to look for the dinosaur?"

"Yes. And I had hoped that you might like to come with me. We might as well prove your father's theory as correct. Come on, now, let's do it, huh? He would be proud of you if you did this."

"You musn't go, it isn't safe! Just forget it!"

"Don't be silly," Ichinose replies. "If this search comes up, than your father will be famous!"

Hours later, Katsura enters the MechaGodzilla lab. Her father calls her over.

"Katsura! Have you forgotten?"

"I know, father."

"I have told you not to associate with them at all!"

"I know, father, but Ichinose thinks your theory was right, he believes that you are really a brilliant scientist!"

"Katsura...you must never forget that your own mother slaved so I could complete my studies. She never once raised a complaint. She died miserably in poverty, despised by all her friends and neighbors. Katsura, we have gone too far...there's no return for us any more!"

"Father, they're sending out...another search party!"

Katsura frowned. The man she loved would be on that sub, and he would be slain because of her own father...the man who controlled Titanosaurus!

Chapter Eight- Interpole's First Lead

Meanwhile, at Internole, a man is brought into the room.

"This is Yamashita, he's just come from Suzuka. Somebody handed him this in the Amogi Mountains."

The man holds out a shiny piece of metal.

"It's metal...Space Titanium!"

"Analyze it straight away," the chief orders. "I think you might be right!"

"Right."

"How did he get it?"

"I was fixing an underground water pipe," Yamashita recalls, "when suddenly a man rushed out of the bushes and gave it to me. He had a jagged scar on his throat. He couldn't speak at all."

Yamashita recalls how the man, pursued by men in silver uniforms, ran up to him, handing him the metal. "So he wrote something...the word, 'Interpole'...on the palm of his hand. Then he pushed me back down and ran away."

"Well, judging from the report, it was Kusigari."

"Is he up there?"

"Order a full search."

"Right."

"Is there a chance...he's alive?"

"We know he WAS alive," replies the chief, "when he gave the metal to Mr. Yamashita."

Back at the MechaGodzilla lab, Dr. Mafune works on MechaGodzilla's circuitry.

"It's now completed, Mafune," Muka states. "Thanks to your ingenuity and skill, doctor, MechaGodzilla is a perfect robot monster."

"Not quite," Mafune says. "To make the machine a perfect robot, it's necessary to utilize living brain cells."

"I understand. And by the way, doctor, I hear that they're looking again

for Titanosaurus."

"Katsura will be all right. She knows Titanosaurus much better than I do."

"Are you sure about that?"

"Do you suspect her?" Mafune asks angrily.

"Not at all, don't worry about it. I have every confidence in the two of you."

Muka laughs inwardly at Mafune. For, at that very moment, two of his agents are on their way to Mafune's home to hypnotize Katsura into calling forth...Titanosaurus!

Chapter Nine- Underwater Attack

Ichinose calls Katsura at her home. "The sub is leaving soon...today," Ichinose says. "At one this afternoon. Yes, please come." There is a pause. "Well, why on Earth not? You can't come at all? All right, never mind. I'll find the dinosaur, don't you worry."

Unknown to Ichinose, Katsura is in the grip of the alien captain. He hangs the phone up. "Then we'll have to act swiftly," he says. Katsura attempts to run. The alien captain uses a strange weapon on her, and she falls into a trance-like state.

"Katsura," the alien calls, "I thought that you'd be a little more considerate. Please remember...what is underneath your skin. Surely you understand how you're still alive?"

As consciousness leaves her, Katsura remembers how, while helping her father on an experiment, she had been jolted by a powerful surge of electricity. A group of mysterious men had suddenly entered, operating on her and saving her life. They replaced her organs with steel, and also placed the MechaGodzilla control unit within her.

"Your heart is frozen and dry," the alien continued. "Who'd love a cyborg? A person who is not a person? So remember...forget about Earthlings...they're no concern of yours. There's only one emotion that controls your mind...what emotion is that? What controls you?"

"Vengeance and hate..." Katsura replies in her trance-like state. "Vengeance and hate...revenge."

"Quite right, that's good. Now call up Titanosaurus and send him to attack the sub!"

On the sub, Ichinose thinks about what Katsura said..."Please forget it! Don't look for Titanosaurus!" What could make her act so strangely?

Suddenly the sub shakes violently. A huge object swims by the sub. Through a viewport, Titanosaurus can be seen. The monster attacks the submarine without mercy.

Suddenly, one of the men pushes a button which activates the sonar. An explosion occurs on Katsura's control panel and Titanosaurus wails in pain, recoiling from the supersonic waves.

"Titanosaurus is hurt!" the alien captain exclaims.

The submarine speeds away, outdistancing the dazed monster.

"Titanosaurus!" exclaims Katsura. "My Titanosaurus..."

"Damned Earth men!"

The sub speeds safely away from the huge creature, leaving it far behind.

Chapter Ten- A Weakness is Found

Back at Interpole, the sub's crew tells about the incident.

"You mean the dinosaur can't stand supersonic waves?"

"Yes. We were really desperate in the sub. I had to somehow get in touch with headquarters. I switched on everything. One of them was the sonar, sending out a supersonic beam."

"So...we should use supersonic beams."

"Yes, we should. I think the sonar stunned him, even though probably only temporarily."

"Hey, chief," Marakoshi says. "Allow me to build a giant supersonic wave oscillator. I'm sure that it could work."

"O.k. Go ahead, and I'll make the arrangements."

Chapter Eleven- The Weapon

Meanwhile, at Mafune's house, a car leaves. Ichinose sees it and follows in his own car.

The two cars twist around the winding roads of the mountainside. Suddenly the first car stops and its occupants leave the car. Ichinose follows and recognizes one of the three people to be...Katsura!

Suddenly he is struck by behind. Ichinose groans and gets to his feet to see a man pointing a strange gun at him.

The man laughs sinisterly. "Don't try to escape, Earthling, or you will force us to kill you!"

Suddenly a hail of bullets knock away the guns of the man and his nearby friends. Ichinose turns to see...

"Marakoshi!"

"Ichinose," replies his friend. The two men escape amid a hail of laser beams.

Later, in the MechaGodzilla lab, Muka whips the soldiers who failed to hold Ichinose with a lash. "I trust you lost the Earth men at this crucial time for us all?" he asks. "You are sentenced to death!"

A group of men take the soldiers away. Katsura enters the room to speak with her father.

"Father," she says.

"What is wrong, Katsura?"

"It's Titanosaurus."

"What is the matter with Titanosaurus?" Mafune asks, concern in his voice.

"He was chasing the sub when he was suddenly hit..."

"By what? I don't believe it, he can't be! Not Titanosaurus!"

Mafune's warped brain could not imagine that anything could harm his dinosaur. But, at the O.E.I., scientists were working on a weapon...a weapon that could stop Titanosaurus!

"The next point we must bear in mind about supersonic waves is that its direction is the same as light waves," one of the scientists says as the others look over the device's plans. "And, with a parabolic lens, we can concentrate the entire beam...redirect...re-enforce...and enormously increase power."

In a far corner of the room, Ichinose and Marakoshi discuss Ichinose's near-capture by the aliens.

"Those strange men who attacked us in the Amogi Mountains...they used special guns...I've never seen them before."

"Were they space men?" the chief asks.

"We couldn't identify them. Anyway, do we go on full alert?"

"Find out as soon as possible who they were," the chief replies. "I'll alert Civil Defense."

"Right."

Ichinose leaves the room and spots Katsura outside. "What are you doing here?" he asks.

"These books," Katsura replies, holding out some notebooks, "contain my father's notes."

"What?"

"I went to his home...where he was born in Kanagawa."

"Kanagawa? Why go all the way up there?"

"I thought perhaps that these notebooks could be of use to you in your

research."

"Well, thanks alot. That's great! I'm sure that I'll learn something new from them. And now, how about a cup of tea?"

Ichinose and Katsura go to a resteraunt, where they have tea together and and continue their conversation.

"I see the dinosaur really does exist, then," Katsura says, feigning that she has no knowledge of Titanosaurus.

"Yeah, it exists. Your father was absolutly right."

"But what if the dinosaur decides to start playing havok? I wish my father was wrong...that there was no monster."

"Don't you worry," Ichinose replies. "He does have one weakness...he can't stand supersonic waves."

"Is that so?" Katsura says, pleased that she has discovered the reason for Titanosaurus' pain while attacking the sub.

"Yeah, we're sure. We're building a giant supersonic beam...very powerful. We'll be leaving for our search again soon."

Chapter Twelve- At the Alien Base...

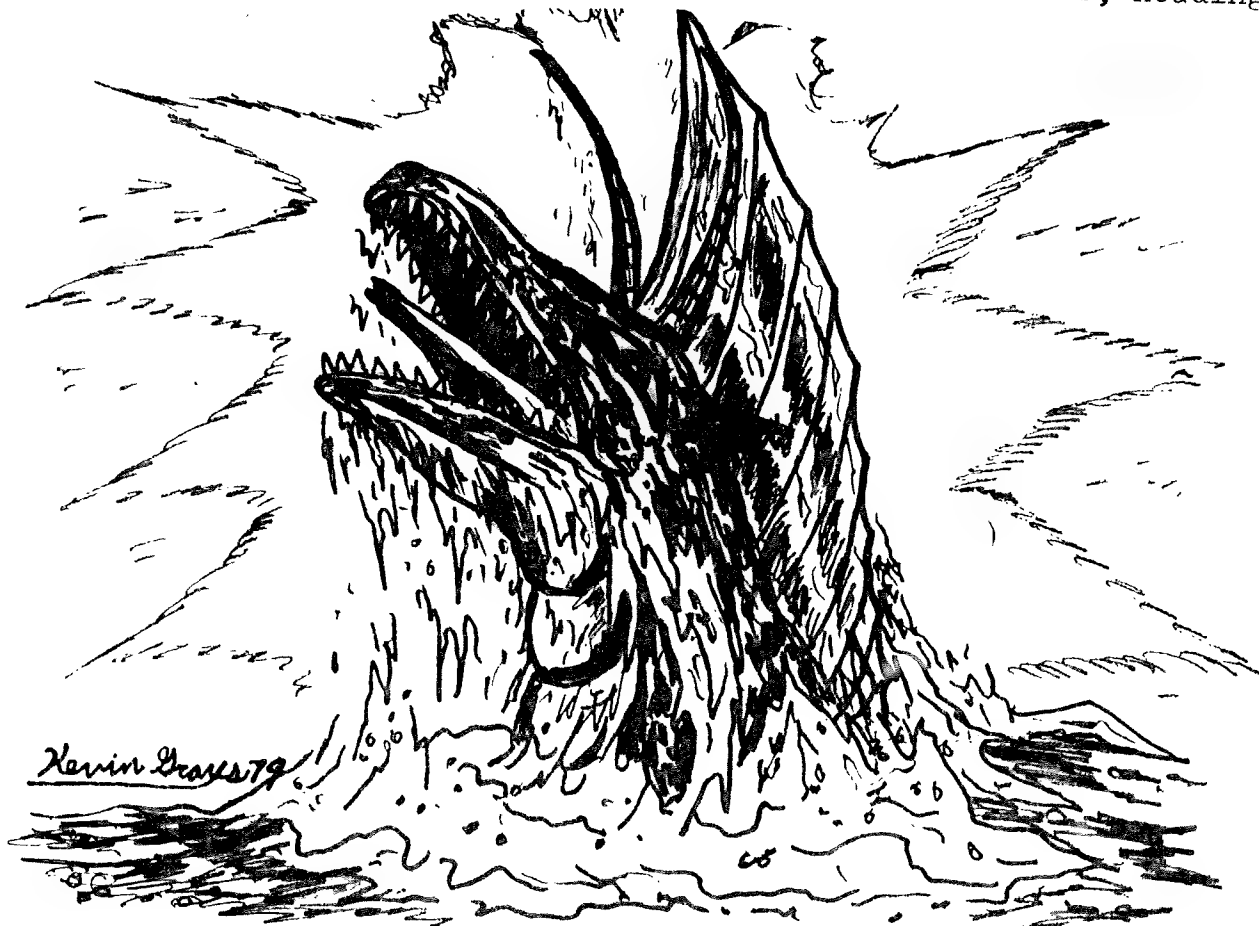
At the MechaGodzilla lab, Dr. Mafune scoffs at the news Katsura has brought him.

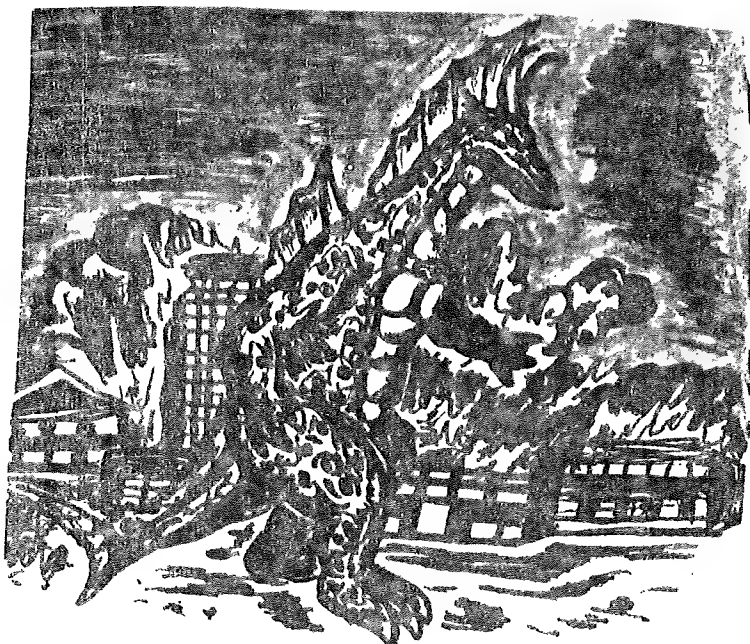
"Hah! Supersonic! What's that going to do? Wait until I really let Titanosaurus loose!"

"But why, father?" Katsura asks. "This is it...we'll hand Earth over to the space men. Surely you don't mean you'd release the disaster monsters again...like King Ghidorah, mighty Rodan, and terrible Manda? Titanosaurus is going to join the ranks of the killers?"

"Katsura, I'm not doing this for the space men," Mafune insists. "I don't have to take their orders! Their MechaGodzilla is just a machine! He's no match for Titanosaurus! Titanosaurus has brains, he's alive! I want to show them what he can really do! I'll teach those humans for failing to recognize me! They mocked me, well now they're going to eat their words! Go, Titanosaurus!"

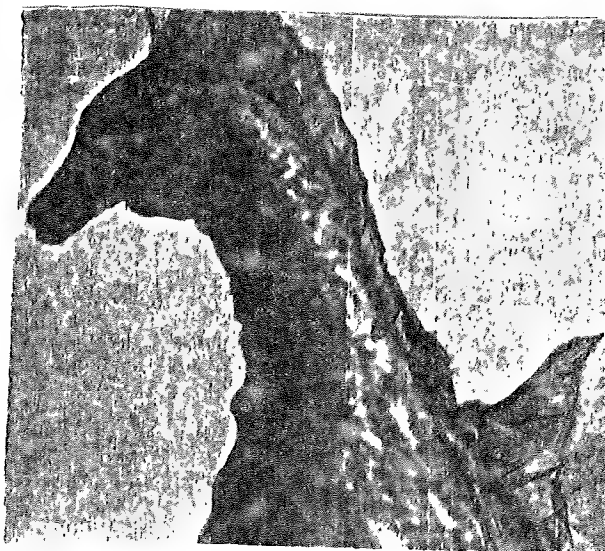
Titanosaurus leaves the ocean, coming up on Japan's shore, heading for the





Herin draws 70

Left and below; Titanosaurus attacks the city!



cities. Military weapons of all kinds move in, hoping to somehow stop the mammoth dinosaur. But can any known Earth weapon possibly halt the destructive rampage of...Titanosaurus?

Chapter Thirteen- The Supersonic Weapon...Sabatouged!

An alarm wails throughout the city as Titanosaurus approaches it. At the site of the large supersonic device, a problem suddenly arises.

One of the technicians holds out a panel of torn wires from the supersonic weapon.

"This is terrible, it's nearly destroyed!" he exclaims.

"What's wrong?" a scientist asks.

"It's no good! The circuits have been cut loose!"

"Damn it! Who could have done it? Take it back right away to headquarters!"

"Okay."

Amid the panic and confusion in the city streets as Titanosaurus grows dangerously near, Ichinose and Marakoshi meet.

"Titanosaurus has already landed," Marakoshi states.

"We've failed," replies Ichinose. "Our gadget doesn't work!"

"Why not? Why doesn't it?"

Titanosaurus' mighty roar drowns out Ichinose's answer. "We'll have to attack the monster," he says. "Send some fighter planes!"

Meanwhile, a group of policemen see Katsura near the supersonic weapon with two strange men. The police run after the supposed saboteurs of the supersonic device and chase them across the base.

Chapter Fourteen- Godzilla Arrives!

Meanwhile, at the MechaGodzilla lab, one of Muka's underlings enters the main control room.

"Mafune sent Titanosaurus out without our instructions," he says.

"I already know."

"I'll tell him to stop straight away, or he will spoil our plans!"

"Now, don't rush in."

"What?"

"Take a look at this," Muka replies, pointing at a radar map. A bright blip is rapidly approaching Japan.

"That is a super-gieger!"

"What is MechaGodzilla's strongest enemy?"

"Godzilla!"

"Quite right. Take a look. Godzilla's challenging...he wants to fight Titanosaurus! All right, we'll let them fight. Titanosaurus will be killed and Godzilla badly hurt. Then MechaGodzilla will be alone and we will march on Tokyo unopposed. And then we'll destroy it utterly!"

Muka joins his companion in sinister laughter.

Meanwhile, Titanosaurus has begun his destruction of Tokyo. Fighter planes move in and attack, but to no avail. Titanosaurus easily bats them out of the sky.

Suddenly, a dark shadow can be seen from behind the rising smoke. A familiar roar is heard and Godzilla emerges! The two monsters face each other. Godzilla starts the battle by unleashing a mighty blow at Titanosaurus.

At the entrance to the MechaGodzilla lab, Katsura is still being followed





by the police. Katsura enters the cave entrance and turns to face her pursuers. A beam from her cybernetic eyes knock the guns from the police's hands. But at least one guard holds on to his weapon, and he shoots Katsura.

"Father!" she screams as she falls.

"Katsura!" Mafune cries, watching the entire incident on a monitor screen. "Katsura!"

While the police look around the area, the alien agents retrieve Katsura as Mafune directs Titanosaurus out of the city. The first battle between Godzilla and Titanosaurus is a draw.

Chapter Fifteen- Interlude

Later, at the O.E.I., Ichinose, Marakoshi, and a female agent of Interpole, Yamamoto, discuss the possibility of Katsura being a traitor to Japan...and to the world.

"It couldn't be Katsura," insists Ichinose. "She just went and found her father's notebooks!"

"Why not?" asks Yamamoto. "She's the only outsider who knows anything about it! She could have sabotaged it!"

"Now listen, if that's your reason, then why the hell don't you suspect ME?" asks Ichinose angrily. "I tell you, she's not like that!"

"Ichinose," Marakoshi says, "forget her, she's no good now."

"I'm sorry, I still trust in her, no matter what you say!"

Ichinose gets up angrily and leaves the room.

"Ichinose!" Yamamoto calls.

"Yamamoto, it'll be all right," Marakoshi tells her. "Better take care. Leave him alone for now."

At the MechaGodzilla lab, Katsura is operated on by the aliens and saved.

"Why didn't you wait for my instructions?" Muka asks Mafune. Mafune is silent. "All right," Muka continues. "So now we know that they will fight together. And, Mafune, from now on, if I give you an order, you are to obey it. Is that clear?"

"I understand, of course. you twice saved my daughter's life. I'm eternally grateful to you. Whatever you decide."

Things are also busy at Interpole. Scientists there desperately attempt to repair the damage done to the supersonic weapon.

"How long will it take to fix it?" the chief asks.

"I'm not sure. I think at least two days."

"Two days..." the chief murmurs.

The chief turns his attentions on the evacuation of Tokyo. "We've no weapons," he calls back to the scientists. "You must fix that oscillator quickly, or he'll destroy the city."

"All right."

"Listen...you've got one day to fix it."

"But, chief, I can't..."

"One whole day, if it's humanly possible."

Ichinose approaches the chief. "Hey, chief," he says. "I'll go up North."

"Go ahead."

"I'll try to locate the base."

"Good. Try your best."

Chapter Sixteen- Muka's Plan

At the MechaGodzilla lab, Muka approaches Mafune. "Mafune," he says, "The MechaGodzilla controller is inside Katsura. The Earth men are surrounding this place. This base is soon going to be spotted by them. Let them come here. Then, as soon as MechaGodzilla leaves, I'll destroy it, and from now on, Katsura will be his base control. Even Interpole would never be able to guess that."

Mafune buries his face in his hands in utter despair. Why did he ever side with these...these monsters?

"Mafune," Muka says, "Do you remember our conversation? You talked of a need for living brains to provide for the perfect monster robot. Katsura is now a cyborg...her hatred now controls MechaGodzilla! When we tell her to get even more angry, MechaGodzilla is gonna smash everything in his path until nothing is left! Mafune, if we win and ~~WHEN~~ we win this struggle, you can live happily alone with your daughter. We will build you a beautiful new home out of the ashes of a desolated Tokyo."

Muka laughs as Mafune leaves the room, unable to bear the alien's taunts any longer. He goes to the room where his daughter is kept.

Katsura lies unconscious on a table. "Katsura," he says, "Please, Katsura, forgive me...will you forgive me...?"

Mafune breaks into tears. As he draws close, he hears the mocking mechanical beating of Katsura's artificial heart.

Chapter Seventeen- Ichinose- Captured!

Ichinose approaches the Mafune home in hopes of finding Katsura there, but to no avail. "Katsura," he thinks, "I will continue your father's studies for you. Don't worry, we'll succeed!"

Suddenly Ichinose is hit from behind by an alien agent. When he regains consciousness, he is in the aliens' new base. He sees Katsura in one of the chairs facing a control panel.

"Katsura!" he calls.

But it is no use. Katsura is in her trance-like state again.

"You! Young man!" a voice calls. Ichinose turns to see Dr. Mafune.

"I understand that you found Titanosaurus," the elderly scientist continues.

"Oh? You are, eh,..."

"Dr. Mafune."

"Dr. Mafune?!?"

Two aliens grab Ichinose. "Damn you, let go of me," he screams. "Let go!"

Ichinose is thrown into a corner. "You sit still," one of the aliens says. "Stay there quietly and you'll witness the end of your city."

"Who are you, anyway?"

"The second coming...we've come to save this planet Earth from the Earth men who are destroying it."

Ichinose turns toward Mafune. "Please don't help them," he says. "How can you, against your own kind? Don't, I'm proud of you!"

"It's too late! The die is cast!"

Chapter Eighteen- MechaGodzilla Strikes!

"Now, Godzilla..." Mafune says, "...MechaGodzilla!"
"Katsura!" Ichinose screams.

It is no use. Katsura summons the MechaGodzilla from the old base. The mountainside crumbles as the doors to the robot's silo open and MechaGodzilla blasts into the air.

Outside the deserted base, Marakoshi and Interpole agents watch the mammoth robot leave the mountain. "We're too late, damn it!" Marakoshi says. "Hurry come on!"

The men enter the empty base, free the human prisoners from their cells and flee as the mountain erupts into series of explosions.

At the new alien base, Mafune orders Katsura to call forth Titanosaurus. As the dinosaur enters the city, MechaGodzilla arrives, landing in front of him.

"Forward, Titanosaurus, MechaGodzilla," an alien exclaims. "Destroy them utterl

MechaGodzilla uses his eye lasers to destroy a group of buildings. Titanosaurus roars and marches past the robot, swinging his tail. Huge winds are whipped up, blowing still more of the city to pieces.

The robot and the dinosaur lumber forward, repeating their previous moves. Then MechaGodzilla's claw begins to spin, and it shoots out missiles. The missiles demolish a large section of Tokyo.

"Revolving missiles!" the chief says, helplessly watching the holocaust "MechaGodzilla's new weapon!"

"This is terrible," an associate says. "Godzilla might lose!"

Two children carelessly move dangerously close to the monsters. Suddenly Titanosaurus' massive foot descends down upon them. The children scream "Godzilla!"

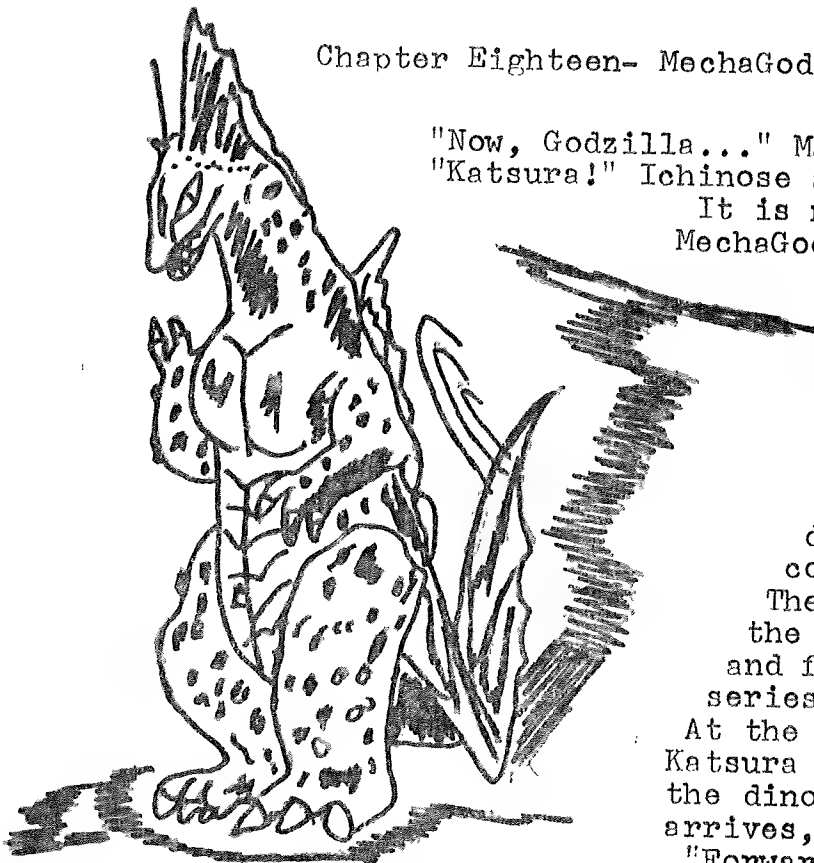
Chapter Nineteen- Battle of the Titans

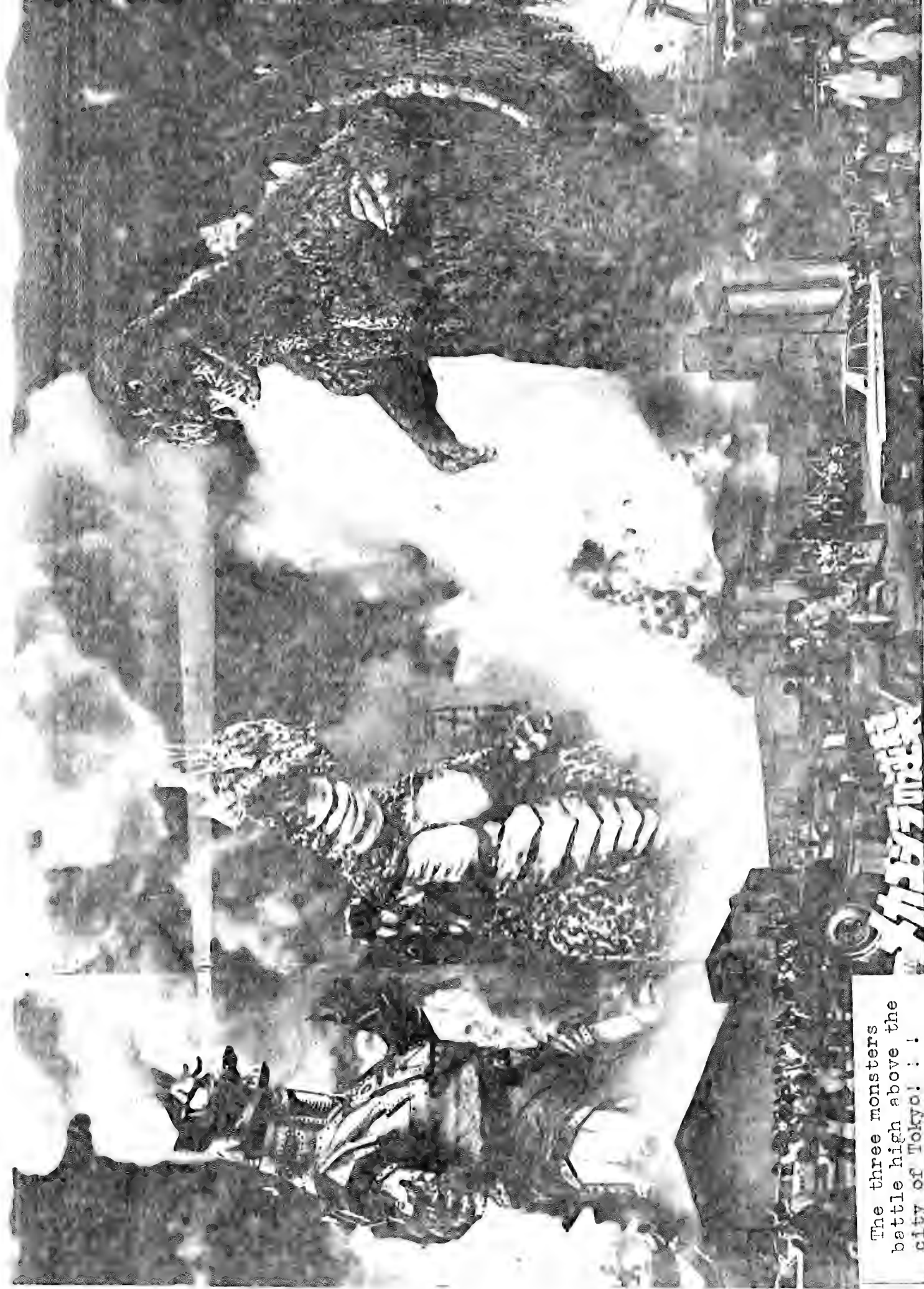
Godzilla suddenly appears, seemingly out of nowhere, lumbering forward and tackling Titanosaurus before he can crush the children. MechaGodzilla watches from the background.

Titanosaurus whirls his tail, and the tremendous winds push Godzilla back. Godzilla struggles to keep his balance and slowly marches forward.

MechaGodzilla enters the fray, using his eye lasers to knock Godzilla over. The hurricane winds of Titanosaurus' tail push Godzilla across the city. Titanosaurus stops long enough to land a mighty kick at the downed Godzilla, who soars over a hill.

Titanosaurus quickly moves forward, tackling Godzilla into a building. The two creatures get up. Godzilla





The three monsters
battle high above the
city of Tokyo! ! !

ゴジラ対モスラ対キング

jumps at his adversary and punches him, knocking him back through a building.

Godzilla lifts the dinosaur up over his head, but as he does so, MechaGodzilla's eye lasers lash out, hitting Godzilla and causing him to drop Titanosaurus down upon himself.

Just as MechaGodzilla is about to finish Godzilla, fighter jets approach. The robot turns his attention to these, destroying them, while Godzilla and Titanosaurus fight it out.

Titanosaurus bites Godzilla's lower jaw, lifting him up into the air and pummeling him into the ground. MechaGodzilla fires his revolving missiles at the green behemoth. Exhausted, Godzilla topples. Titanosaurus roars in triumph.

Titanosaurus kicks Godzilla into a crevice. MechaGodzilla blasts the pit with his missiles, burying Godzilla under tons of debris. Has Godzilla, at last, been defeated for the final time?

Chapter Twenty- The Supersonic Weapon Vs. Titanosaurus

The supersonic device, now repaired, is attached to the undercarriage of a helicopter, which takes off in pursuit of Titanosaurus.

Marakoshi, in a jeep, speaks with the chief on a radio. "I see, I understand," he says. "Mafune's animal control device now works. That's why Titanosaurus is here. Come in, H.Q., this is Marakoshi. I'm going to Matasuru...I'm going to Mafune's old house. I'll need some more men!"

At the alien base, Mafune coaxes Titanosaurus as he stomps on Godzilla's hastily-made grave. Ichinose struggles with his bonds to free himself.

Katsura..." he calls. The girl approaches him.

"Katsura, this is not really you...!"

"Shut up, you!" she replies coldly.

The helicopter approaches Titanosaurus. A missile is fired into the dinosaur's skin, and sprockets open on it so that it won't come out. The supersonic device is turned on, sending supersonic waves into the missile lodged in the dinosaur's body. Titanosaurus wails in pain.

"Keep going!" Mafune cries. "Titanosaurus! What's the matter?"



MechaGodzilla, spotting the helicopter, prepares to launch his missiles at it when suddenly Godzilla emerges from the ground, knocking the robot over. MechaGodzilla launches his entire arsenal at Godzilla...eye lasers, missiles, chest ray, everything. Godzilla marches through the barrage of explosions.

"Finish him, MechaGodzilla," Muka says.

Godzilla keeps coming, even though his back is aflame. Godzilla leaps, punching his robot counterpart, and grabs his tail, spinning him in circles. He pummels MechaGodzilla's head with his fists.

Chapter Twenty-One-
Triumph and Tragedy

Back at the alien base, one of Muka's agents enters the control room.

"What is it?" Muka asks.

"Earthling soldiers are coming!"

"What's that?" Muka says in surprise. The humans were not supposed to find the base so soon. He turns toward the monitor. "MechaGodzilla," he exclaims, coaxing the robot. "Damn it!"

"Titanosaurus!" calls Mafune. "Go on, Titanosaurus!"

As the aliens watch the battle intensely, Ichinose breaks free, strangling an alien with his ropes. The alien's face falls off as he dies, revealing itself to be only a mask. Underneath is his true appearance...hideously scarred flesh.

Ichinose turns to see Katsura pointing a gun at him.

"Katsura," he says.

"Don't come any closer," she replies.

"Don't, Katsura..."

"I warn you, stay back!"

"You can't do it...you wouldn't shoot me!"

"You're wrong," she replies coldly. "I'm not alive...I may look like a girl, but I'm not. I'm a cyborg!"

A shot suddenly rings out as Interpole agents enter the room, firing on Katsura.

"Katsura!" Ichinose cries.

"Katsura!" screams Mafune.

"Ichinose! Are you all right?" asks Marakoshi.

Ichinose ignores Marakoshi, running to Katsura's side.

Godzilla grabs MechaGodzilla's head, hoping to destroy him the way he did in their last encounter. With a metallic rip, the robot's head is torn off. But underneath is a dome which powers MechaGodzilla's eye lasers! The laser unit blasts Godzilla, knocking him over. Is there no way to stop MechaGodzilla?

Back at the base, Muka is about to shoot Ichinose when Mafune suddenly grabs him. During the struggle, Mafune is shot.

"Katsura..." Mafune moans as he falls.

"Father!" Katsura screams.

Muka flees the base as Marakoshi and a few soldiers follow. Katsura cries.

"Please don't worry," Ichinose says, cradling her in his arms. "Even if you're a cyborg, Katsura, I still love you! You aren't to blame... none of this is your fault! You shed tears...then you are human, and you have a human heart like anyone else!"

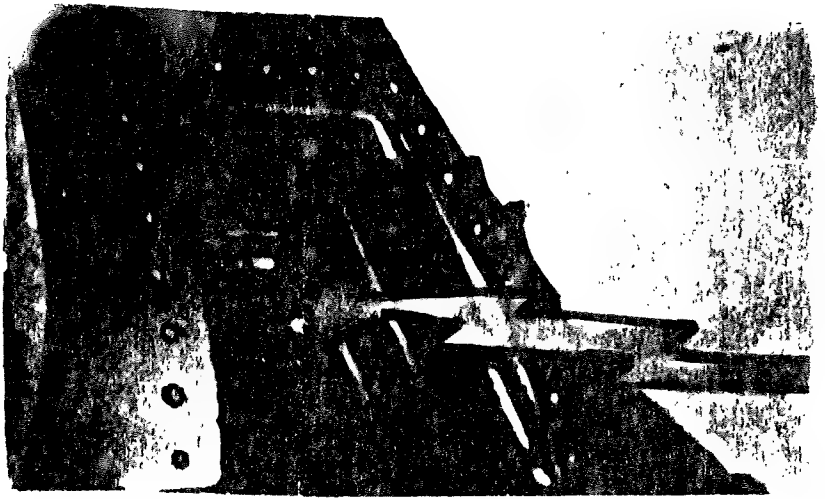
Katsura breaks into tears. "Please kill me," she says. "Destroy my body."

"What?"

"Inside me is the controller...MechaGodzilla's brain is installed in my stomach! Very quickly...to stop him..."

"Don't be silly," Ichinose interrupts. "I can't do it...I can't do it!"

Katsura's hand reaches out, grabbing onto a discarded gun, and shoots





Kevin Gray 80

herself in the stomach.

"Katsura!"

MechaGodzilla's body suddenly shorts out. Godzilla throws the motionless robot into a crevice and uses his atomic breath on the monster. The tremendous heat causes MechaGodzilla's arsenal to explode.

MechaGodzilla is no more!

Chapter Twenty-Two- Titanosaurus Defeated

Godzilla turns his attentions to the weakened Titanosaurus, while the fleeing Muka reaches a cliffside. Muka turns to face Marakoshi and

the soldiers. He suddenly laughs mockingly at them.

"Go on and shoot," he says. "You can't kill me anyway, so what do your bullets matter?"

The soldiers shoot. Muka laughs and leaps over the cliff into the ocean, where a space ship waits.

Godzilla grabs Titanosaurus and holds him while the helicopter bombards him with sonic waves. Godzilla shoves the dinosaur and blasts him with his atomic breath. Titanosaurus gets up only to be hit by the searing radioactive rays again. Titanosaurus, battered and weakened, plunges over the cliff into the ocean. He does not surface.

The alien space ships emerge from the ocean to flee and fight another day. Godzilla destroys them with his atomic breath.

"We made it! We won!" Marakoshi exclaims.

Ichinose brings the dead Katsura to the cliffside as Godzilla wearily trudges homeward. For the first time, Godzilla has faced and beaten two dangerous opponents...alone. The humans won the battle, but at what a cost....



* * * * *



TERROR OF MECHAGODZILLA

(Toho, 1979)

Released in Japan under the title RETURN OF THE MECHAGODZILLA.

A Toho-Eizo production in Colorscope.

Produced by Tomoyuki Tanaka.

Directed by Ishiro Honda.

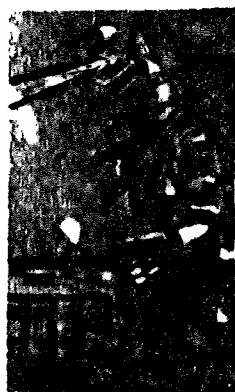
Screenplay by Yukiko Takayama.

Special Effects by Yoshi Nakano.

Music by Akira Ifukube.

Running time- 90 minutes .

Starring Teru Kawai (Godzilla, MechaGodzilla), Kazunari Mori (Titanosaurus MechaGodzilla), Hakihiro Hirata (Dr. Mafune), Katsuhiko Sasaki, Tomoko Katsumasa Uchi, Tomo Mari, Kenji Sahara.

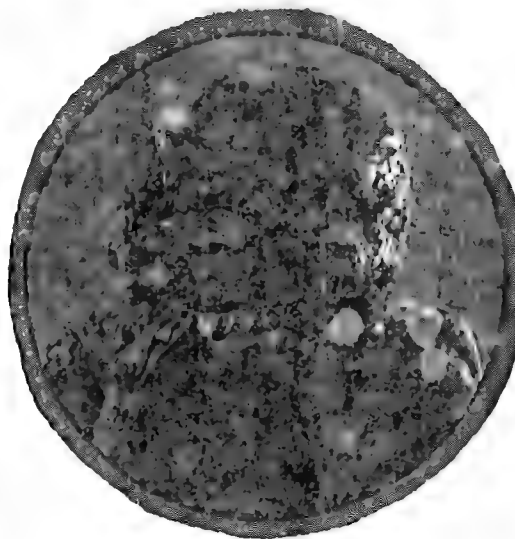
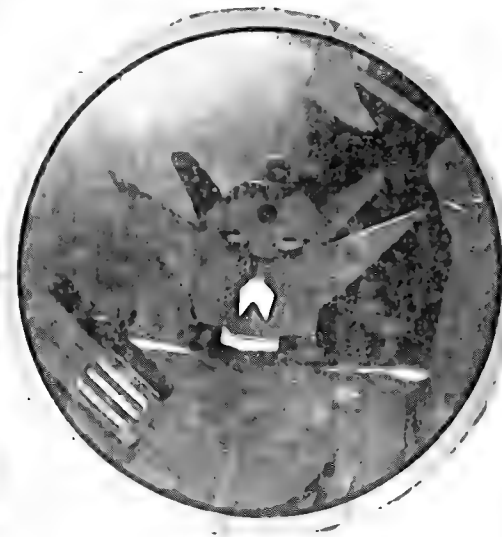


THE BANDAI/MATTEL

GIANT SHOOGUN

WARRIOR
TOYS

by Kevin Grays



Above- the Giant Shogan Warriors toys, in order of their appearances. Top row- Raydeen, Mazinga, Dragon. Bottom- Gaiking, Godzilla, Daimos.

This article is dedicated to giving a firm description of the 6 Shogan Warriors that Mattel and Bandai have worked on to create and distribute as the largest and, in my opinion, the best of their infamous Japanese-American products.

Aside from providing hours of fun for children, these flamboyant figures can also be of great interest to older fans of Japanese products. They can provide as excellent displays and decorations for the room of any collector of such items and they make excellent amateur film subjects for testing out new techniques and making your own short-length films. I find both reasons greatly sufficient.

These warriors are nearly 2 feet tall (except Godzilla) and are made of tough, durable plastic. They each have their own abilities and brilliant colors. They were all actually made by Bandai Co. Ltd. in Japan. Mattel, Inc distributed them to and throughout America.



MAZINGA, perhaps the
best of the SHOGAN
WARRIORS toys.

RAYDEEN (correctly spelled RAIDEEN from Japanese translation, but Mattel switched the I to Y for reasons only they know): This is probably the single most favorite of all the Shoguns. Originally adopted from Tohoku Shinshe company designs, Raydeen has the dominating colors of black, blue, red, yellow and white. When turned on its backside, Raydeen's head takes the form of the God Bird when viewed from the side. The arms move at the shoulders and the fist-gloves can be rotated. Wheels on the bottom of the feet allow Raydeen to travel over a smooth surface. The left fist is called the Iron Cutter with blades on the sides and can be fired off by pressing a firing pin on the arm. From the mid-section Raydeen can fire a Delta Wing Missile launched by a firing pin on the back.

MAZINGA (fully called GREAT MAZINGA): This Shogan Warrior is made with a more masculine chest structure with a huge red cross-bar on it. His colors are red, blue, black, yellow, and a little silver. Mazinga's arms move at the shoulders and the fists can be rotated. Mazinga's designs were originally conceived by Dynamic Production/Toei Doga and he's a storage arsenal of missiles, lined on the shoulders and legs, which can be loaded into the left finger tubes and fired by launching pins on top of the hand structure. Mazinga can also move across a smooth surface because of wheels on the bottom of the feet. Pockets protrude from the legs and these store red swords which can be placed in the right hand. The turnable head also stores a small, removable space ship.

DRAGUN: Originally designed by Dynamic Production/Fuji Television/Toei Doga Dragun also carries a rather masculine structure with red, blue, and black as major colors and a touch of silver and yellow. The head is one of odd protrusions, and is turnable at the neck. A very small cape is stretched across the shoulders. The arms move at the shoulders and the fists are rotatable. Dragun, too, has wheels on the bottoms of the feet and Buzz Saws lie on the arms, near the fists, which are white. From the left fist, Dragun can fire Battle-Axes, and from the right fist, from a star-shooting device wrapped around it, star projectiles can be fired.

GAIKING: With the success of the first three warriors, it was decided to bring more, and up came Gaiking. His overall color is a stunning, eye-catching yellow. He is also blue, red, black, and silver. Gaiking is a Fuji TV/Toei Doga character and was fashioned mostly after a human skull. On the sides of the head are large, upward-pointing horns which can be moved up or down. The head can also be turned. The arms are the same and are similar

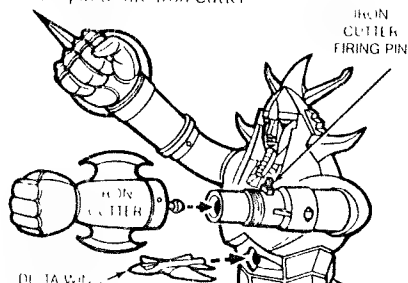


SHOGUN WARRIORS

INSTRUCTIONS

TO LOAD FIST

- Push Iron Cutter onto arm until it snaps into position.
- Press pin to fire Iron Cutter.



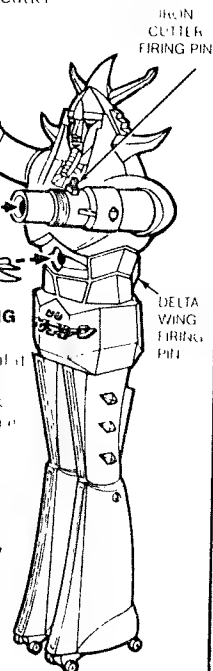
TO LOAD DELTA WING

- Push Delta Wing into arm until it snaps into place.
- Press pin to fire Delta Wing.

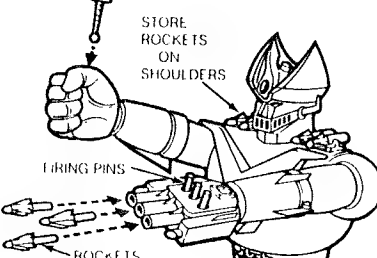
If you have the

RAYDEEN

warrior, look closely at the drawings above to learn how to load and activate your warrior.



FIT SWORD
IN FIST



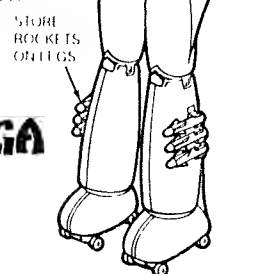
TO LOAD ROCKETS

- Push rockets into warrior's fist.
- Push forward on firing pins to fire rockets.

If you have the

GREAT MAZINGA

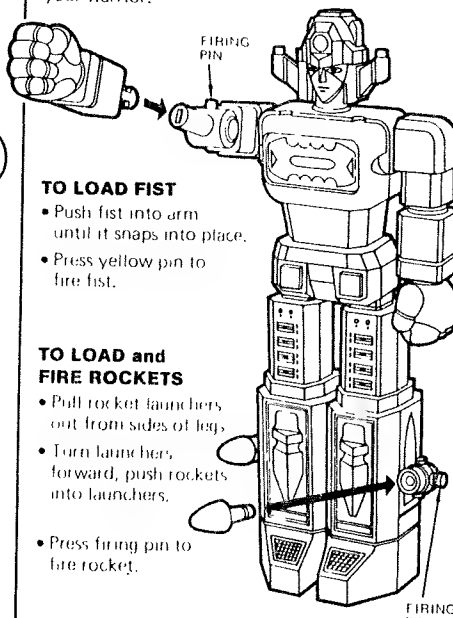
warrior, look closely at the drawings above to learn how to load and activate your warrior.



If you have the

DAIMOS

warrior, look closely at the drawings below to learn how to load and activate your warrior.



TO LOAD FIST

- Push fist into arm until it snaps into place.
- Press yellow pin to fire fist.

TO LOAD and FIRE ROCKETS

- Pull rocket launchers out from sides of legs.
- Turn launchers forward, push rockets into launchers.
- Press firing pin to fire rocket.

FIRING PIN

PRINTED IN JAPAN

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The instructions to the first three SHOGUN WARRIORS toys.

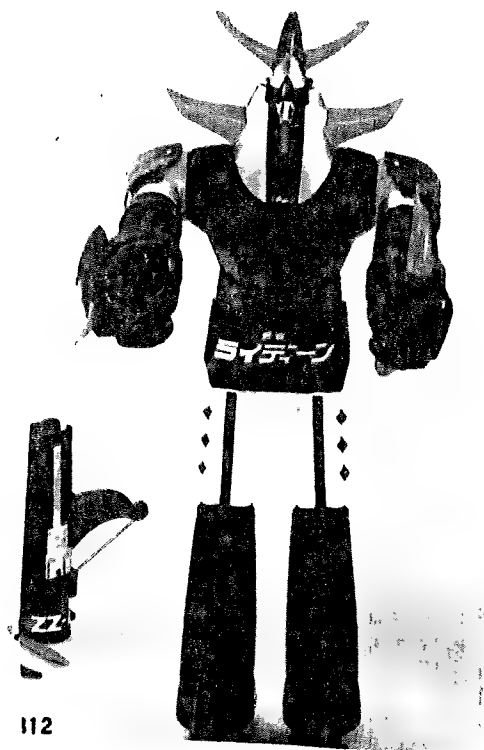
to the earlier models, however, Gaiking was improved by being given a bendable joint at the elbow of the right arm. That fist can be fired off, too. Gaiking also has wheels on his soles and missiles are stored on the shoulders. The body is in the form of a human skull and the missiles can be fired from eye slots on the chest by pulling a launching lever on the back.

GODZILLA: After such an excellent job on the previous creations, it was rather pitiful when Godzilla was decided upon to be a Shogun Warrior. Of course a Toho Co. Ltd. character, Godzilla's form really doesn't look much like the actual monster in any of his films, although there might be said to be a "slight" resemblance with the GODZILLA VS. MEGALON/COSMIC MONSTER outfits. He is modeled in a faded green and has a lever on the back of the head which, when pressed, releases a painted flame from his mouth. /The commercials for the toy mistakenly said it was his tongue. -ed./ The teeth, claws, and eyes are a glistening yellow with a little red here and there. The arms are moveable at the shoulders and the right claw can be fired off. The legs move in a position to resemble walking. For some odd reason, wheels were added on the feet. There are no dorsal fins and the tail is very short. This one is only 20 inches tall, smallest of all, but pretty heavy, heavier than all the others. It's basically a very good warrior, but should have in no way been associated with Godzilla. It looks much better as an original character, but certainly not Godzilla.

DAIMOS: Things soon got back on the tracks when Daimos was released. His form looks a great deal like the smaller warrior called Combata. A Y&K Toei character first off, Daimos has a structure that is in box shapes. His colors are black, yellow, blue, red, and white. The face is the most human looking of all the warriors, and he seems to be wearing a helmet with jet-rocket boosters on the sides. The head can be turned and the arms are moveable at the shoulders. The right arm can bend at the elbow and the right fist can be fired off. The legs are very thick and wide, with leg rollers on the bottom of the feet. From the sides of the bottom section of the legs are missile launchers which can be pulled out, positioned straight forward, loaded with the largest rocket missiles of all the Shogun Warrior toys, and fired by pressing a firing pin on the sides of the launchers.

More giant SHOGUN WARRIORS are on their way, most likely, with the current models selling so well on the market. One giant Shogun I've seen which has not been released in the U.S. is GRANDIZER. I saw a picture of him from Japan as a Warrior nearly two feet tall. He's from the Japanese cartoon series called U.F.O. ROBOT. If they could only make a decent MECHAGODZILLA villian....!!!

These Shoguns may cost anywhere from \$13 to \$20, and care should be taken in their handling and operation. The missiles and fists could cause severe injuries if they should strike anyone in the face or on a wound. These Shogun Warriors are really neat to have as a set if they are taken care of properly and not used for harm.



Above- Raydeen, the most popular giant SHOGUN WARRIOR.

DESTROY ALL MONSTERS

THE PLOT- All over the world, monsters are destroying Earth's cities. Suddenly the scene cuts to inside a cave, where a group of women appear before three men. "We are the moon people," they declare. They go on to say that they have control over all of Earth's monsters and that they want Earth to surrender to them.

On the moon, a tank-like device begins blasting a cliffside with a laser. The alien base is demolished, and its female inhabitants disappear.

Meanwhile, Earth has gained control of the monsters. But the aliens unleash Ghidrah to destroy them.

The monsters attack Ghidrah, battle him, and defeat him. The aliens are beaten. A helicopter flies overhead, and its occupants see Godzilla and Minya roaring in triumph.

To begin with, DESTROY ALL MONSTERS' filmbox is one of the best of all the Japanese monster filmboxes, except that the monsters are out of proportion to fit them all on the box. There aren't many scratches on the film but it is too dark in some areas and too light in others. It is also jumpy in some areas.

Some of the monsters weren't seen very much in this film. Manda wasn't in it at all, although the filmbox has his name on it. Rodan is seen destroying Moscow, and at the beginning of the battle with Ghidrah, but that is all. Mothra was seen only at the end of the battle. Godzilla, Ghidrah, Gorosaurus, Angilas and Minya were seen quite often.

The highlight of the film is the battle with Ghidrah. Almost all of this battle was left in the 8mm version.

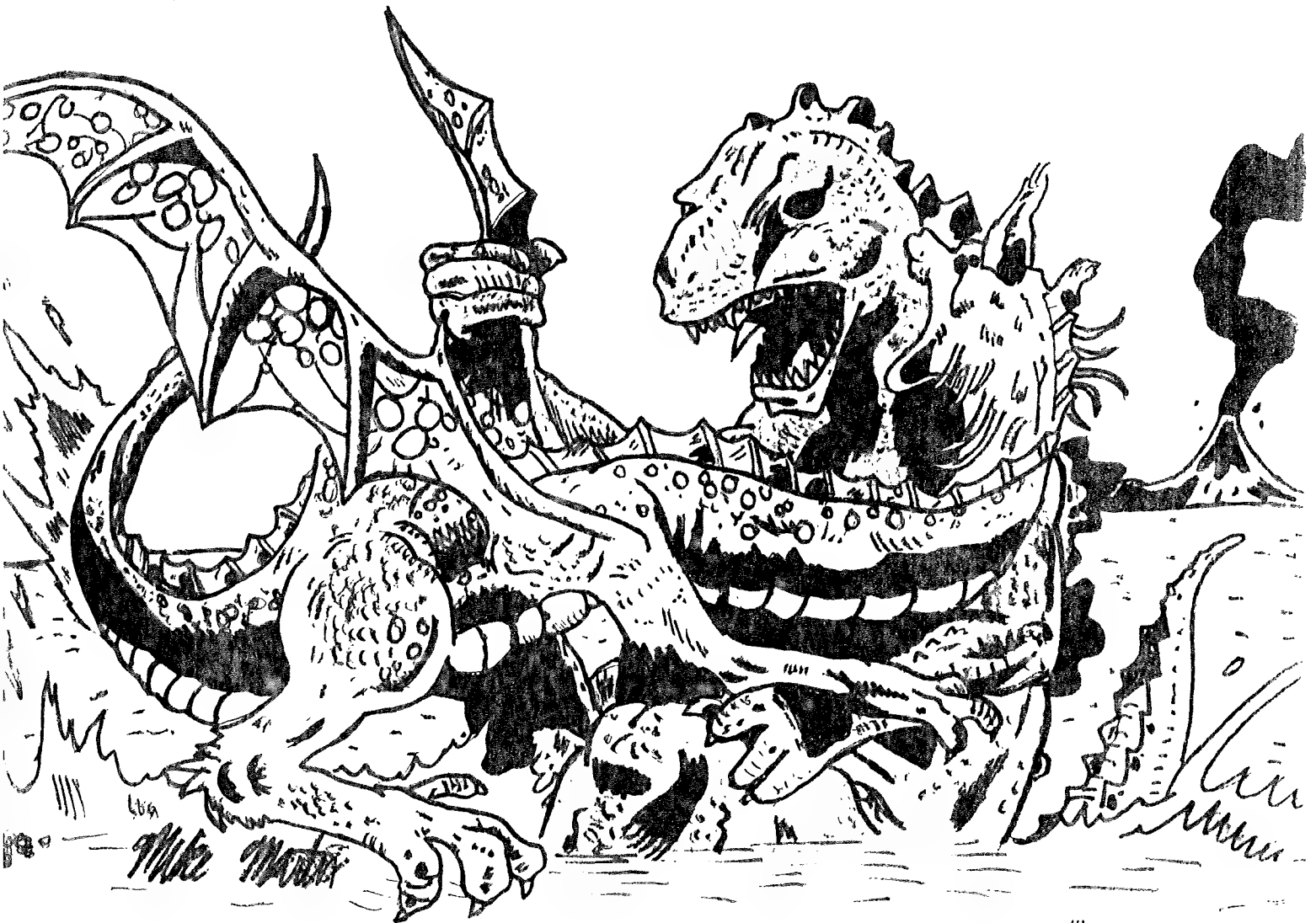
Overall, the 8mm film of DESTROY ALL MONSTERS was very good, and was very enjoyable to watch. Send for Ken Film's free catalogue at the following address:

Ken Films
560 Main Street
Fort Lee, N.J.
07024

TH GODZILLA COMIC

Marvel released the Godzilla comic with the August, 1977 issues and it lasted until #24, July 1979, fairly long for such an awful comic. The concept of putting Godzilla in a comic is not a bad one, but if Godzilla ever does make the transition to comics form again, I can only hope that S.H.I.E.L.D. and its moronic agents don't appear in it, along with guest-starring super heroes.

From the start, Godzilla looked very good in the comic book. It immediatly went to the top of Marvel's bestselling comics lists. In it, Godzilla appears in the Artic, **ripping** up the Alaska Pipeline and running amok. Enter the aptly named Dum-Dum Dugan and his comrades, Jimmy Woo, Dr. Takaguchi, his daughter, Tamara, and her son, Robert. Despite the use of a laser cannon, Godzilla escapes the clutches of Dugan (or was it the other way around?)



Godzilla and Batragon battle in a scene from GODZILLA #4.

In #2, Godzilla wrecks half of Seattle despite the efforts of Dugan and his squad. And in #3, the REALLY stupid plots began to crop up. Godzilla, in addition to Dugan's squad, must battle the super hero group called the Champions. Hercules, the strongest member of that group, actually lifts Godzilla on his shoulders and topples him. Oh, brother.

In #4-5, one of the best stories of the Godzilla series was featured. Godzilla battled the evil creations of Dr. Demonicus, a mad scientist intent on conquering the world with his monsters. The creatures were Batragon, (a giant Dragon-like monster), Ghilaron (a huge iguana), Lenirax (a huge moth), and Centipor (a colossal centipede). After a titanic battle, Godzilla destroys the monsters one by one.

In #6, Godzilla, while sleeping in a cave, is subdued by gas bombs by Dugan and placed in an "unbreakable" cage. Godzilla bursts out of it at the story's conclusion. #7 featured the coming of Red Ronin, a giant samurai robot operated by Dr. Takaguchi's snotty little grandson, Robert, who doesn't want Godzilla to be slain. The battle continued into #8 around a nuclear missile complex. At the end, Red Ronin (who supposedly inspired Marvel's SHOGUN WARRIORS comic series), lets Godzilla leave in peace.

#9 was a typical "city destruction" issue in which Godzilla ravages Las Vegas. In #10-11, Godzilla battled Yetrigar, a prehistoric bigfoot-like monster. This story also featured the return of Red Ronin, who buries Yetrigar under a rockslide in the end.

#12-14 featured the second best Godzilla story in the series, almost a tie with #4-5. In this, Earth is caught in an interplanetary war between two alien races. The evil race sends monsters to Earth to conquer it, which Godzilla and Red Ronin must defeat. Godzilla battles a quartet of indescribable monsters, the Beta-Beast, Triax, Rhiahn, and Krollar. Though Red Ronin gets destroyed, the Earth people are, of course, triumphant.

#15-16 is the most absurd story in the entire series, featuring a run-in with cowboys (yes, cowboys!) who mistakenly think that Godzilla has been eating their cattle.

By this time, the series was rapidly going downhill. #17-20 had Dugan use a shrink gas on Godzilla, reducing him to a tiny lizard. Following his escape, Godzilla slowly grows to a height of 50 feet.

In #21-22, Godzilla is sent back in time by (dare I say it?) the Fantastic Four. Godzilla teams up with another Marvel monster, Devil Dinosaur, against a group of evil prehistoric cave men before returning to the present via a mystic crater, arriving in New York at his full height.

#23-24, the final issues of the series, had the Avengers, the Fantastic Four, and S.H.I.E.L.D. teaming up against Godzilla. Believe it or not, the so-called super heroes actually come close to beating him! But little Robert Takaguchi convinces everyone to lay off and Godzilla stomps to the bay, heading for home, wherever that may be in this mixed-up series.

Despite all the criticism, the Godzilla comic wasn't bad in all areas. Subplots and character development were both good, and the artwork was mediocre. But when super heroes come close to beating a giant 400 ft. radioactive fire-breathing lizard, then that's where I draw the line. At least you didn't mess up the SHOGUN WARRIORS comic, Marvel....yet.

SHOGUN WARRIOR COMICS

The Marvel SHOGUN WARRIORS comic is, in my opinion, very good, much better than the late GODZILLA comic. Good plots, artwork, and character development abound in the series. At the time of this writing, the comic is on #14 and still going strong.

The following is a summary of what has occurred in the first 14 issues of SHOGUN WARRIORS:

SHOGUN WARRIORS #1-6 - In a remote region of the far East lies a hidden base called Shogun Sanctuary. Three people are teleported to the base- Gengi Odashu, a Japanese female test pilot...Ilongo Savage, a negro marine biologist...and Richard Carson, a white stunt driver. These three people have been selected by Dr.Tambura to pilot three giant robots, Raydeen, Combata, and Dangard Ace, in order to save the world from destruction at the hands of the evil Maur-Kon.

The Followers of the Light, Dr.Tambura's group, had arrived on Earth billions of years ago to ward off Maur-Kon's ancestors, who wished to take control of the planet. The eons-long Chaos War erupted, continuing until Maur-Kon and his followers were trapped in their underground base and placed in suspended animation. Now that volcano has erupted and freed Maur-Kon and his agents. Using sorcery and science, Maur-Kon began to create devilish monsters to destroy the cities of Earth.

The first of these was Rok-Korr, a creature with hydraulic arms and spiked wheels for feet. The three humans boarded Raydeen (Combata and Dangard Ace were not ready for battle yet) and battled Rok-Korr. Right when it appeared that Rok-Korr was defeated, the demon metamorphosized into a monster of Red Rock. Raydeen, unable to cope with the demon, was forced to retreat.

After familiarizing themselves with their now-prepared machines, the three humans go in Raydeen, Combata and Dangard Ace to battle Rok-Korr. Maur-Kon, seeing this on his monitor, meets the challenge by splitting his creation into three beings of rock, fire, and water. After a hard and titanic battle, the elementals are destroyed.

But Maur-Kon has already created a new creature, this one a pure machine- the Mech-Monster. Lt.Magar, an agent of Maur-Kon, believes in the ways of sorcery and is spalled by the mechanical monster.

When the mammoth chamber is empty, Lt.Magar uses a remote control device to guide the grasshopper-like Mech-Monster into the lava pit which is used to create the sorcery-based monsters. But then the Mech-Monster rises out of the frothing pool with a life and will of its own, a diabolical blend of sorcery and machinery. The Mech-Monster flies from the base, attacking a nearby city.

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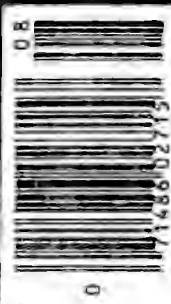
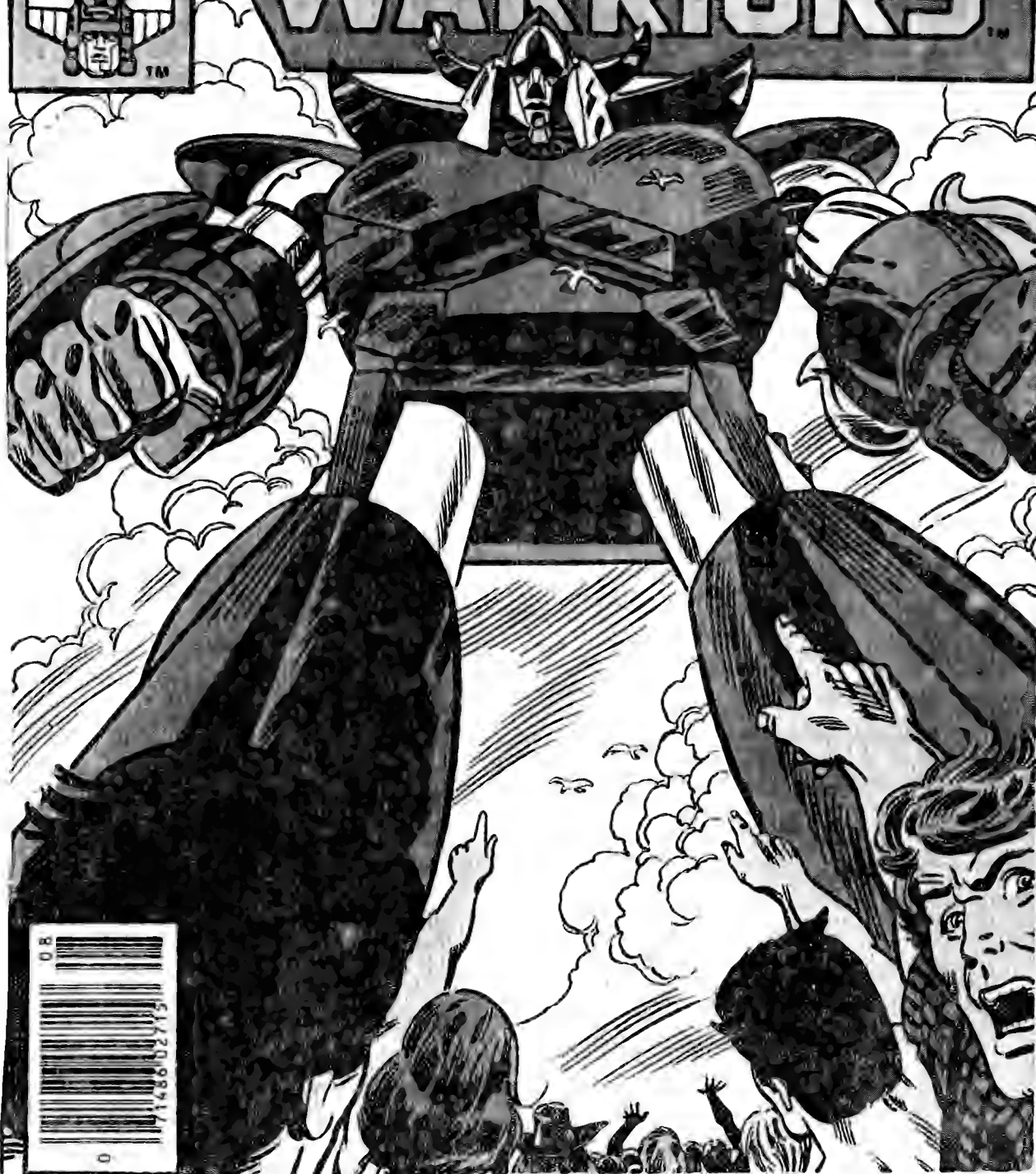
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BY THE
COMICS
CODE
AUTHORITY

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SHOGUN WARRIORS



Gengi, test flying Combatra, meets the creature quite by accident. A battle ensues. As Raydeen and Dangard Ace rush to help, Combatra holds her own against the monster. When the other Shogans arrive and begin battling the Mech-Monster, Combatra flies off alone to locate the enemy base, and she lands right into Maur-Kon's lair. Combatra is subdued by laser cannons. A Shogan has been captured!

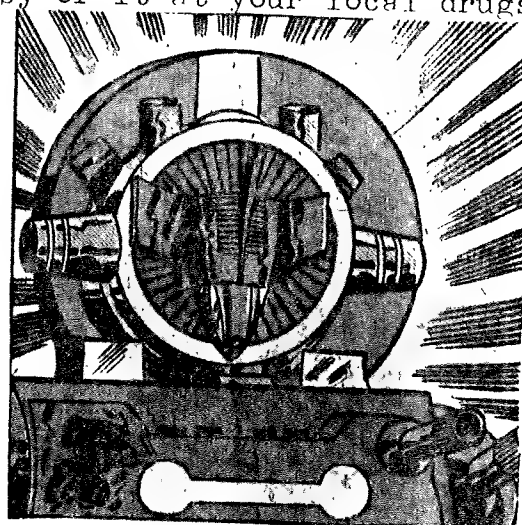
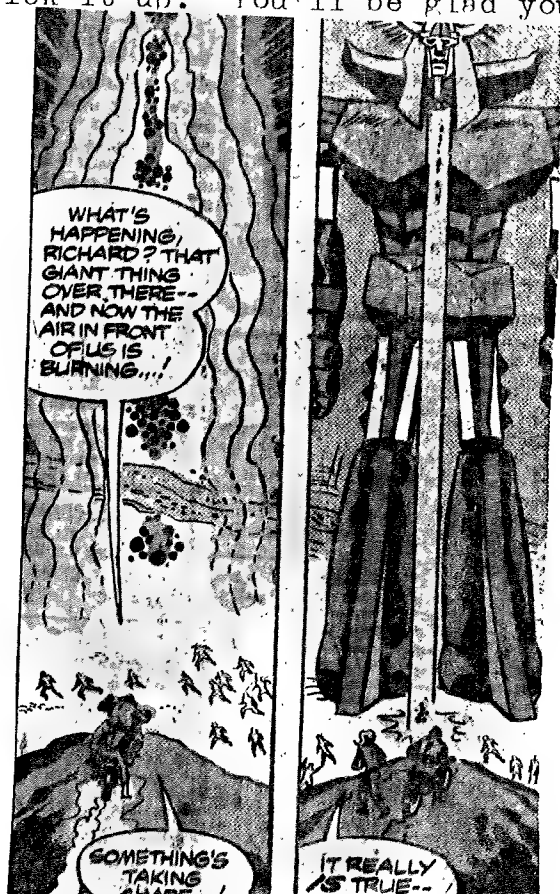
Meanwhile, Raydeen and Dangard Ace destroy the Mech-Monster and follow Combatra's homing device only to be attacked by their companion. Maur-Kon is in Combatra's cockpit!

Meanwhile, in the enemy base, Lt. Magar takes the imprisoned Gengi and chains her high above the seething lava pool to serve as the heart of a sorcery-based creature. The lava stretches upward to claim Gengi when she swings herself out of its path. The pillar of lava plummets down and washes over the entire base. Gengi escapes and uses a tank to blast Combatra's cockpit. Maur-Kon bails out to live to plot another day.

SHOGUN WARRIORS #7-14 - Carson, Savage, and Gengi each return to their own homes. But no sooner than they do this, than another threat arrives. Each person is forced to use their machine against their individual monsters...Raydeen against a mammoth machine called Cerberus, Dangard Ace against a strange marine monster called the Starchild, and Combatra against the Hand-Of-Five...a giant thing with five heads which can separate from the body, giving the appearance of a giant hand. Each shogan is all but defeated when the monsters mysteriously retreat.

A giant meteor threatens to destroy the earth and Dr. Tambura calls the Shoguns together again. The robots destroy the space rock and discover a secret base on the moon. As it turns out, the base belongs to the evil madman, Dr. Demonicus, a breeder of monsters intent on ruling the world (you may remember him from GODZILLA #4-5.) Raydeen, Combatra, and Dangard Ace now find themselves faced with Cerberus, the Starchild, and the Hand-Of-Five. At first the Shoguns are losing against their opponents, but then the tide turns and the creatures are destroyed and the world saved.

SHOGUN WARRIORS is a Japanese-based comic well worth collecting, unlike the ill-fated GODZILLA comic. If you see a copy of it at your local drugstore, pick it up. You'll be glad you did.



Left- Richard Carson's girlfriend is shocked by the appearance of the giant robot, Raydeen. Above, the head of the giant machine Cerberus looms ominously. Both scenes from SHOGUN WARRIORS #7.

THE

MOTHRA

MOVIES

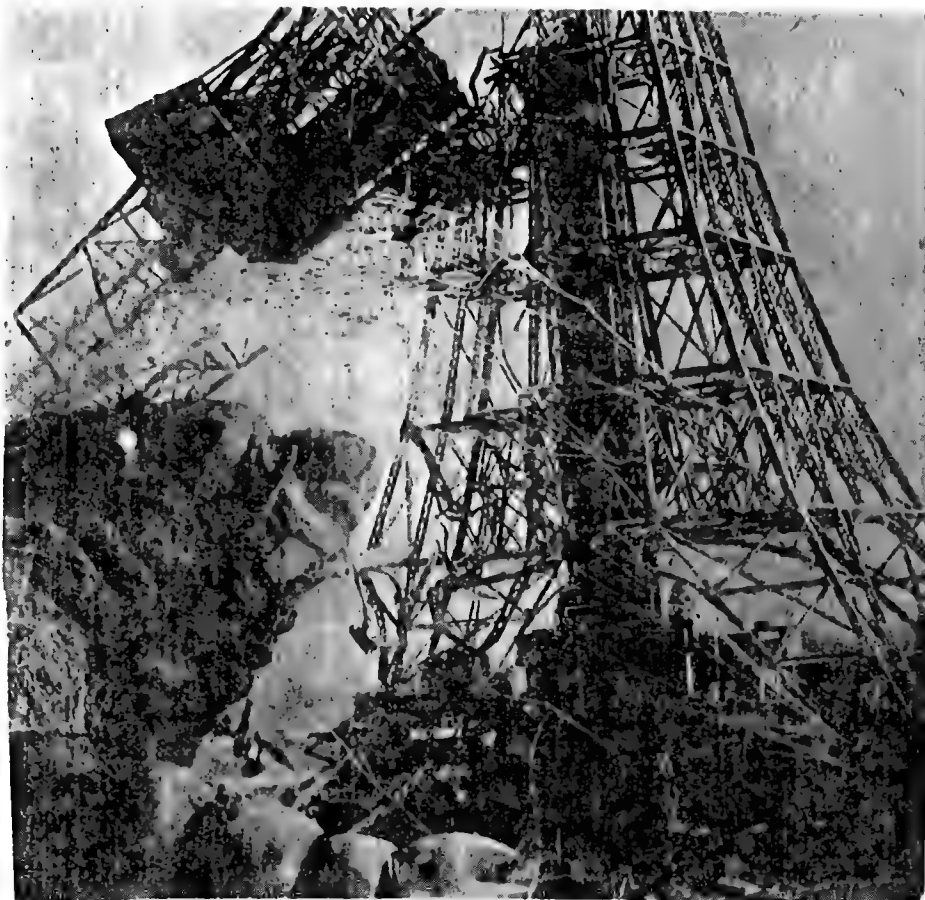


Mothra is a highly intelligent and colorful creature, probably the most beautiful Japanese monster. According to FAMOUS MONSTERS #114, her wingspread is 800 feet, compared to Rodan's 500 ft. wingspread. Also, unlike most other Japanese creatures, Mothra is definitely distinguished as a female. The huge moth/caterpillar has been featured in 5 films, and in this article we will tell about each of them.

The first of these movies was the original MOTHRA (Toho, 1962). It tells the story of Infant Island, a highly radioactive land mass

made that way by H-bomb tests. Scientists kidnap 2 tiny inhabitants of the island (called Aelinas.). The girls are a mere 6 inches tall and can do nothing as the evil men put them on display in night clubs. The Aelinas pray for their god to save them.

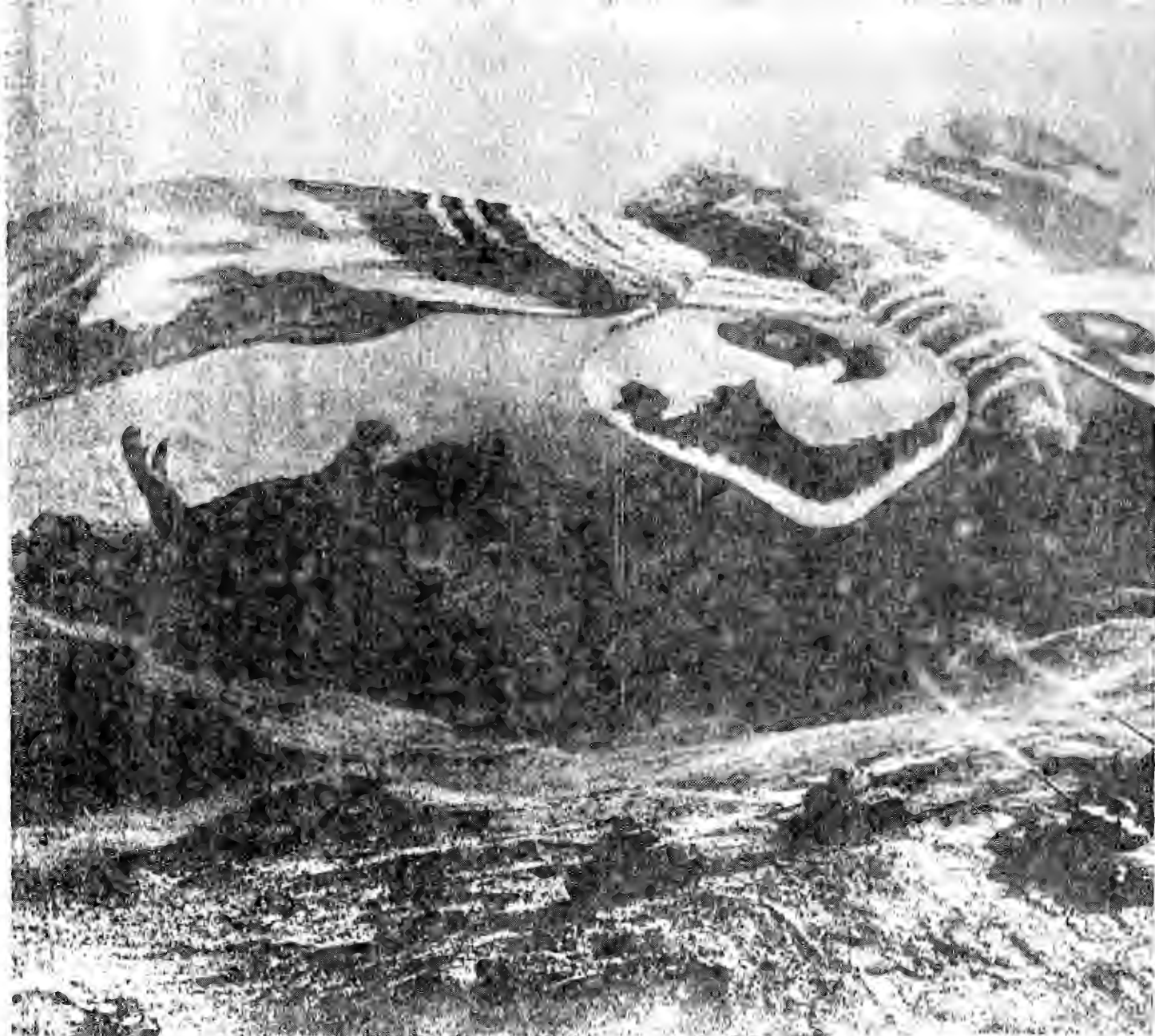
Back on Infant Island, a huge egg hatches, releasing the mammoth caterpillar known as Mothra. The larva proceeds toward Japan, coming up on shore and wrecking everything in her path in search of the Aelinas. In Tokyo, the caterpillar hooks herself up to Tokyo Tower and spins a cocoon around herself. When Mothra comes out, she is a titanic moth. Despite special laser devices used against her, Mothra rescues the Aelinas and returns them to their



Mothra, in larva form, spins her cocoon around Tokyo Tower in MOTHRA.



Mike
Mason



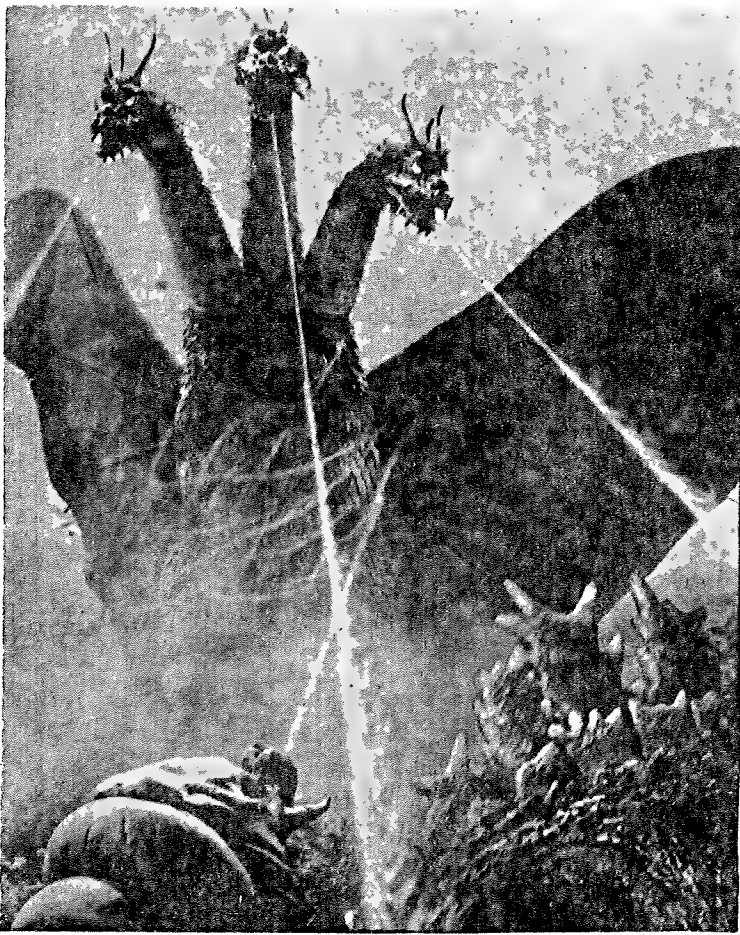
Mothra moves in on the fallen Godzilla in
GODZILLA VS. THE THING.

island home.

MOOTRA was a good film in almost every way. The photography was excellent. Mothra's cocoon looked exceptionally real, and the giant moth costume was beautiful. The script was also very good. All in all, a very enjoyable film in nearly every way.

Mothra took on the monster king, Godzilla himself, in GODZILLA VS. THE THING (1964). The thing, or rather Mothra, was as beautiful and colorful as ever in this film. Mothra's egg washes up on shore after a violent storm and is put into a large greenhouse to keep it warm, while Japanese scientists study it. Godzilla appears on a beach and goes on a destructive tour of Japan. Mothra arrives to retrieve her egg and attempts to ston the gargantuan lizard. She fails and is killed after a horrendous battle.

Meanwhile, Mothra's egg hatches and out pops 2 baby caterpillars, who surprise Godzilla by surprise. The offspring wrap Godzilla in a prison of thick silk and the reptile falls off the side of a cliff. Peace



Above, Mothra and Godzilla battle GHIDRAH, THE THREE-HEADED MONSTER. Below, the twin Aelinas from MOTHRA.



is restored.

GODZILLA VS. THE THING is hailed as one of Godzilla's best films. I remember some of it from the time I saw it around 7 years ago, and I loved it. This film is highly recommended by most Japanese monster fans.

The following year, Mothra appeared in another good flick, GHIDRAH- THE THREE-HEADED MONSTER (1965). When a flaming meteorite hatches the triple-headed demon, Ghidrah, Japan is subjected to devastating attacks by the monster. The citizens are filled with dread when Rodan, long thought dead, erupts from Mt. Fuji. Godzilla appears from a river. Now Japan must face all 3 monsters.

The Aelinas are asked to enlist the aid of Mothra (evidently, at least one of the original's offspring survived.) The huge caterpillar arrives, and persuades Godzilla and Rodan to unite against a common enemy- Ghidrah. The countryside is ablaze as the 3 Earth monsters battle Ghidrah and drive him back into space.

GHIDRAH had a few bad spots, but was a very good movie overall. Mothra played an important part, but looked rather drab in comparison with the colorful Moth costume (which did not appear in the film). An interesting subplot concerning an alien force taking over a princess' body adds to the grandeur of this nicely-done film.

GODZILLA VS. THE SEA MONSTER (1966) featured the return of the moth form, and was destined to be the final film it would appear in. Dictators intent on conquering the world control a vast nuclear complex on Letchi Island. The island is protected by a large lobster, Ebirah.

A group of shipwreck survivors who have managed to keep out of the hands of the dictators discover Godzilla in a cave. The group hook up a lightning rod to the sleeping giant's body. During a lightning storm, the reptile is revived and it attacks Ebirah while dictator planes and tanks futilely attempt to stop him.

Prisoners from Infant Island summon Mothra to save them. While this occurs, the shipwreckees rig the atomic power plant to explode.

Mothra flies the prisoners from the island while Godzilla defeats Ebirah. The island explodes with Godzilla still on it. But the monster king is not dead...he is seen swimming away from the flaming wreckage by the rescued prisoners.

A highly underrated film, GODZILLA VS. THE SEA MONSTER is not recognized as a superb Godzilla film merely because many have not seen it. The plot is very good and Mothra's costume was excellent. Mothra didn't appear until the last part of the film, but when she does all the scenes with her in it are finely executed.

Mothra's final movie to date is DESTROY ALL MONSTERS (1968). Mothra (once more in the larva form, rather than the moth) did not have a very large part in the movie, but neither did most of the other creatures. The huge caterpillar was featured in a few good scenes, however, particularly one in which she destroys a train.



It looks doubtful that Mothra will reappear, but who knows? Angilas, after a 9 year absence, returned in DESTROY ALL MONSTERS and is currently appearing with Godzilla in some of his new films. It's been 11 years since Mothra was last seen. Come on, Toho, it's time for a comeback....

NEXT ISSUE'S FILMOGRAPHY- Angilas.

THE FILMS OF MOTHRA
(1962-1968)

MOTHRA
(Toho, 1962)
100 min.

Directed by Ishiro Honda and Lee Kresel.
Starring Franky Sakai, Hiroshi Koizumi,
Emi Itoh, Yumi Itoh, Jelly Itoh.

GODZILLA VS. THE THING
(Toho, 1964)
90 min.

Directed by Ishiro Honda.
Starring Akira Takarada, Yuriko Hoshi,
Hiroshi Koizumi, Yu Fujiki.
Screenplay by Shinichi Sekizawa.

GODZILLA VS. THE SEA MONSTER
(Toho, 1966)
85 min.

Directed by Jun Fukuda.
Starring Akira Takarada, Toru Watanabe.
Screenplay by Shinichi Sekizawa.

GHIDRAH, THE THREE-HEADED MONSTER
(Toho, 1965)
85 min.

Directed by Ishiro Honda.
Starring Hiroshi Koizumi, Takashi Shimura, Eiji Okada.
Screenplay by Shinichi Sekizawa.

DESTROY ALL MONSTERS
(Toho, 1968)
89 min.

Directed by Ishiro Honda.
Starring Akira Kubo, Kyoko Ai, Kenji Sawara.
Screenplay by Ishiro Honda and Kaoru Mabuchi.



Kevin Hayes 78

THE

X FROM OUTER SPACE

(Toho, 1967)

Starring Eiji Okada, Peggy Neal, Franz Gruber.

Directed by Kazui Nihomatsu.

Music by Taku Izumi.

Special Effects by Hiroshi Ikeda.

Color, 89 minutes.

The film begins when four astronauts are ordered to fly the space ship



AAB Gamma to Mars, orbit the planet, and land if able. But because of a mechanical problem they are forced to land on the moon.

When they get to Mars' atmosphere, they get caught in a meteor storm, attacked by a UFO, and a strange rock is stuck to the side of their ship.

Two of the astronauts go out into space and collect samples of the rock. Then they are rescued by another ship and are taken back to Earth.

The rock samples, now on Earth, grow one night into a 435-foot tall monster named Goolala. The only thing that can stop him is an element called Goolanium.

The Air Force shoots missiles at the monster filled with Goolanium. Goolala melts when they hit him. But there is still a piece left of him that can grow, so they put this into a rocket that will orbit the sun. Goolala will never return...!

GHIDRAH AND COMPANY:

THE ENEMIES OF GODZILLA

The enemies of Godzilla- ah, they are many. But over the years, the giant green lizard has gained allies to combat these sinister destroyers... allies such as Rodan, Mothra, Angilas, Jet Jaguar, King Seesar...the list goes on and on. But I'm getting off the subject...this article is supposed to be on Godzilla's foes!

To start this article off, Godzilla's first monster-enemy was none other than Angilas! Angilas later became an ally, but in this movie, GIGANTIS THE FIRE MONSTER (Toho, 1959), he was against Godzilla. Needless to say, Godzilla won, but at the end, both he and Angilas fell off of a cliff and plunged into the ocean. By the way, Godzilla's name was changed to Gigantis in this movie. It was, in actuality, the second Godzilla movie.

Next Godzilla fought none other than King Kong in KING KONG VS. GODZILLA (1963), and it was one of the only times he ever lost. The final battle between Kong and Godzilla atop Mt. Fuji was stupendous! An Earthquake occurs and both of the monsters plunge into the ocean. Only Kong comes up.

Godzilla fought Mothra in his next movie, GODZILLA VS. THE THING (1964), and he beat and killed the poor female moth. But before he does, she lays an egg which hatches. Two baby caterpillars come out, and they spin a silky cocoon around the Big G. Godzilla is then pushed off the side of a cliff by the mighty offspring of Mothra and he plunges into the sea. It seemed like Godzilla was forever falling off cliffs!

Godzilla's most famous enemy was born in 1965. The title of the movie- GHIDRAH, THE THREE-HEADED MONSTER! Ghidrah, the bat-winged, triple-headed baddie, hatches from a flaming meteorite and it takes the combined power of Godzilla, Rodan, and Mothra to send him back into space! Ghidrah returned that same year in MONSTER ZERO, but this time Godzilla only needed Rodan's help to drive him back into the void. And guess what happens to Godzilla and Rodan at the end? Right, they both topple over the edge of a cliff while fighting Ghidrah! Sheesh!

Godzilla and Mothra teamed up to fight a colossal crab called Ebirah in GODZILLA VS. THE SEA MONSTER (1966). Not only did they stop Ebirah, but they also stopped a group of power-mad dictators intent on taking over the world!

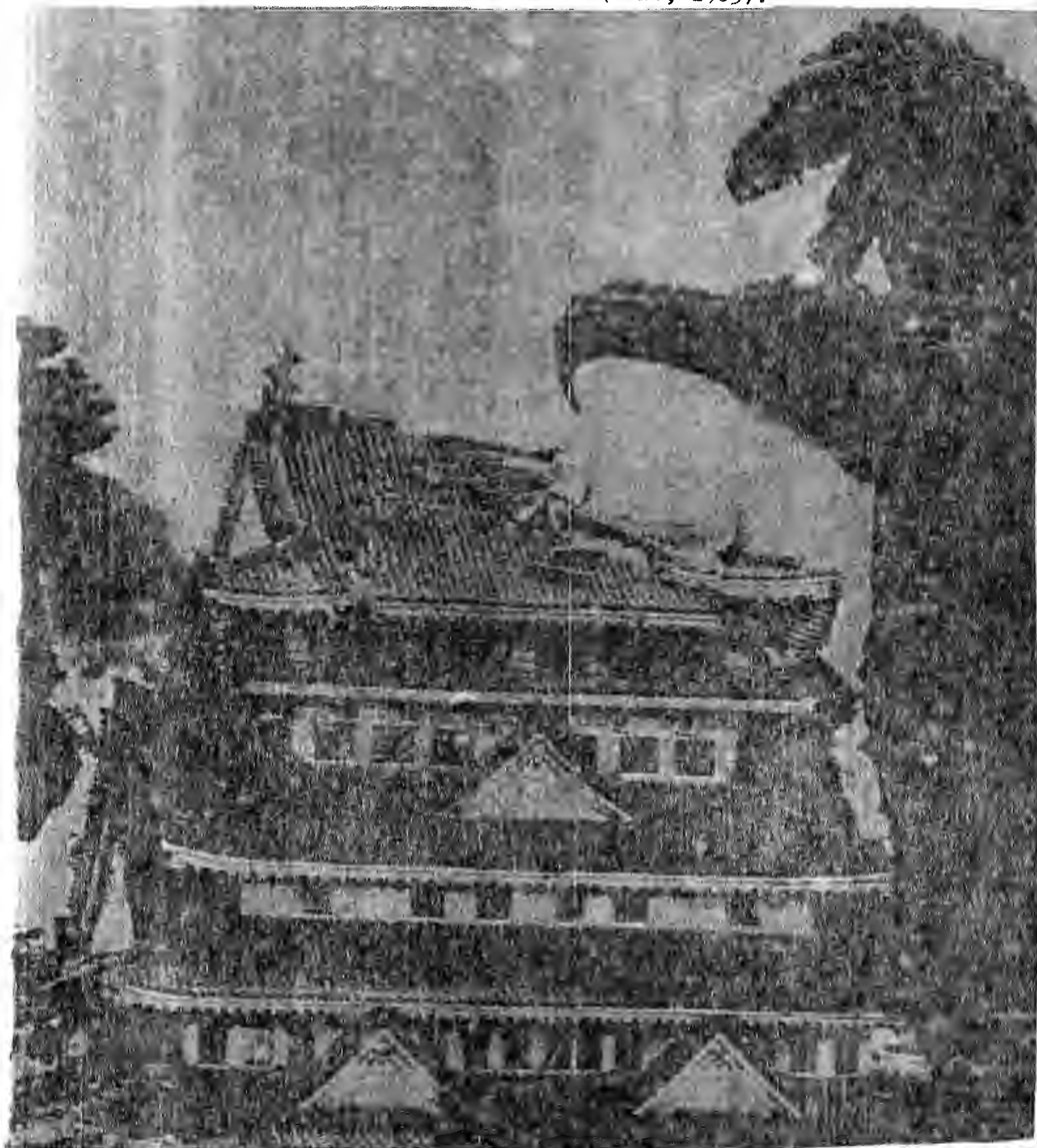


Godzilla battles Angilas in GIGANTIS, THE FIRE MONSTER (1959).

Godzilla fought a gigantic spider called Spigon and a group of oversized praying mantis' in his next film, SON OF GODZILLA (1967). He and his little kid, Minya, kill these beddies and save a group of people on Monster Island. Ghidrah returns in 1968 in the all-time monster party, DESTROY ALL MONSTERS. Set in 1999, Godzilla, Minya, Gorosaurus, Varen, Angilas, Soiega, Baragon, Manda, Rodan, and Mothra all team up to beat up on Ghidrah. They creatures also halt an alien invasion in the process.

1969- Godzilla's next movie, GODZILLA'S REVENGE. Even though the entire

Kong and Godzilla demolish a building to get at each other
in KING KONG VS. GODZILLA (Toho, 1963).



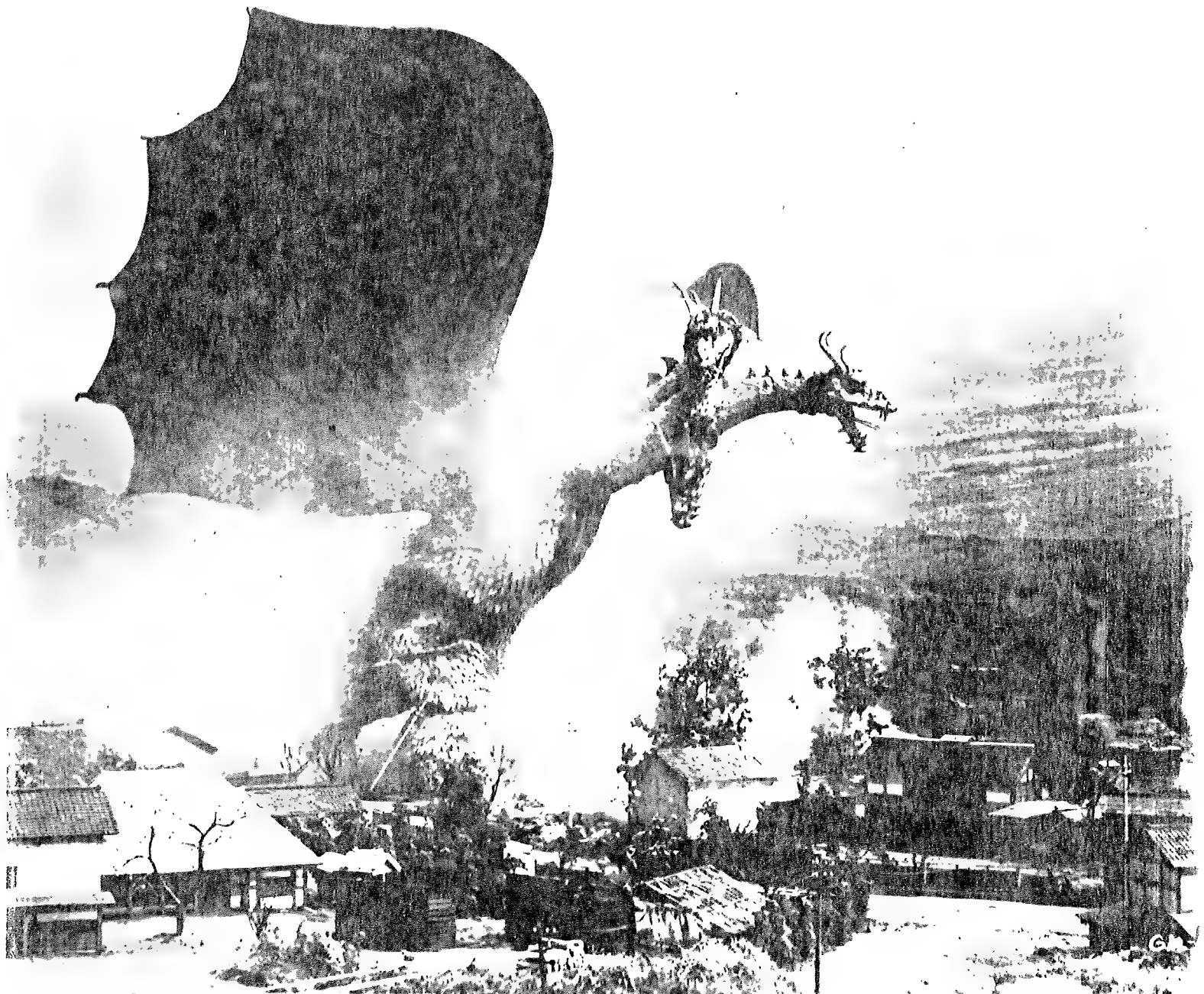
film was nothing but a little dream, it did have some pretty good monster battles, mostly taken from other films. Godzilla and Minya fight a menacing meanie called Gabra, a titanic mantis named Kamakara, the giant crab, Ebirah, the huge spider, Spigon, and other assorted baddies.

A return to greatness for the Big G- GODZILLA VS. THE SMOG MONSTER (1965). Why do I say that? Because Godzilla finally gets another monster worth fighting, like Ghidrah. The creature Godzilla fights in this one is a huge mass of sludge called Hedorah. Godzilla wins, of course, but with much difficulty.

A new 'bad guy' monster emerges in GODZILLA VS. MEGALON (1976). Megalon is a giant mole-like monster who battles Godzilla and a huge robot called Jet Jaguar. Megalon has plenty of weapons- he can burrow through the ground, spit out red bombs, and has a ray which shoots from a star-shaped horn on his head. This film also showed the U.S. its first appearance of the bird-like monster Gigan. Actually, Gigan first appeared in the 1955 GODZILLA VS. GIGAN in Japan, but MEGALON was released here first. GODZILLA VS. GIGAN is now in the U.S. under the title GODZILLA ON MONSTER ISLAND.

MechaGodzilla, a huge robot replica of Godzilla, made his debut in GODZILLA VS. THE COSMIC MONSTER (1977). MechaGodzilla was an arsenal of

Godzilla's greatest adversary, Ghidrah, from
GHIDRAH, THE THREE-HEADED MONSTER (1965).





Left- from top to bottom- The cat-like Gaborah from GODZILLA'S REVENGE (1969), an advertisement for 1976's GODZILLA VS. MEGALON, and Godzilla and Gigan in the 1978 GODZILLA ON MONSTER ISLAND.



assorted weapons, and is probably second only to Ghidrah in sheer power and popularity.

1978 saw the release of GODZILLA ON MONSTER ISLAND, with Gigan and Ghidrah returning. And finally, in 1979, there was TERROR OF MECHAGODZILLA (formerly TERROR OF GODZILLA). In addition to the titanic return of MechaGodzilla, the film boasted a new foe for Godzilla to battle ...Titanosaurus. Titanosaurus has the ability to whip up tremendously powerful winds with his fin-like tail. For more info on TERROR OF MECHAGODZILLA, see the filmbook conclusion elsewhere in this issue.

Well, that about sums it up. And even though Toho will continue to dream up more evil monsters for Godzilla to fight, you can bet on the fact that they will also invent new monster 'good guys' to combat them.





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45 WEST 45TH STREET
NEW YORK, N.Y. 10036

SPACE GIANTS

by Kevin Grays.

THE SPACE GIANTS is an action packed series of 52 half-hour programs. It is a live-action show produced by P Productions and Fuji T.V. SPACE GIANTS is a mixture of superhero and science fiction characters. The combination creates the stunning adventure series of very far-fetched fantasy.

The storyline of the show is thus: Ace reporter, Tom Mura, is contacted by the fiendish devilish-looking Rodak, ruler of the Lugo Men from the Astric Galaxy, who demands the surrender of Earth. Facing the extra-terrestrial crisis with Tom is his photographer friend, Liz. Tom works for the International News Service. As things begin to look very grim for Earth, Tom Mura is contacted by Matuslah, a white-haired scientist of another galaxy who has been tracking Rodak's every move. To protect the earth, Matuslah sends out his mighty 50 foot creation, Goldar, a golden robot with long, white hair. Accompanying Goldar is his robot

Goldar, and some of the creatures he has come against on
SPACE GIANTS.



wife Silver, and son, Gam. They become close friends with Tom Mura and his son, Miko. Rodak constantly sends giant monsters and extraterrestrial evils down to Earth in an attempt to conquer it, but Goldar will not stand for it. Whenever danger is near, Miko has a special whistle to blow to summon Goldar. Goldar will appear in the form of a rocket. The rocket lands and metamorphosizes into the golden robot, Goldar. He finds himself in constant struggles against the beasts of Rodak, which he must defeat, or the Earth's safety will be greatly endangered. From his giant base ship, equipped with a superior laboratory, Rodak may manufacture whatever villainous thing is of his desire to aid in his plans against Earth. Goldar's mighty arsenal and mechanical strength prove more powerful than Rodak had conceived, and in the end Goldar, his family, and the people of Earth are victorious.

The general concept of SPACE GIANTS is nothing new itself, however, the creations are very far-fetched, especially that of Goldar. You don't find a robot with stringy, long white hair every day, not to mention the addition of a family.

The company that is syndicating SPACE GIANTS (Lakeside Television Co., Inc.), or did syndicate it when it first reached America, advertised the quality very high and theatrical. Though some may argue whether the show lives up to that reputation or not, it is possible to make SPACE GIANTS into 13 feature length films by combining all the episodes, which themselves vary. Some are whole and complete, while others are in the serial form and depend on the other ones for a sensible ending. If not shown in the correct order, the viewer can get very confused. SPACE GIANTS continues to run in some areas, but it seems to be diminishing. If you can, the show is definitely worth catching an episode or two.



The villainous Rodak, would-be ruler
of the galaxy.

SPACE GIANTS EPISODE GUIDE

The following list of SPACE GIANTS episodes was sent to me by Kevin Grays, as well as the following information: SPACE GIANTS was originally to be a cartoon. The Japanese name for the series is MAGUMA TAISHI which means "Captain Magma" (Goldar). Osamu Tezuka first made it a comic book and attempted to make it a cartoon, but only 15 minutes of animation was filmed, as financial backing could not be found. It was then sold to become a live-action show.

1. Rodak
2. The Subterranean Menace
3. Attack of the Molesaurus
4. The Bomb
5. Birdaurus, Terror of the Sky
6. Battle of the Flying Beast
7. The Victorious Creature
8. The Winged Horror
9. The Terrifying Lugo Men
10. Zandosis Strikes
11. Clash of the Mammoth Creature
12. The Trap
13. The Super Heat Creature
14. Taron
15. Terror from Outer Space
16. Battle of the Titans
17. Ranautis Attacks
18. The Terror Monster
19. The Clash
20. The Deadly Drox
21. Challenge of the Great Noronda
22. The Ramaging Terror
23. The Wild Creature
24. Battle of the Behemoths
25. Invaders from a Far Planet
26. A Suprise Visitor
27. Gor Against Earth
28. Vacuma's Showdown
29. The City Smasher
30. Terror from East to West
31. Corda
32. The Big Shock
33. The Mini Beings
34. Attack of the Plants
35. A Tran for Goldar
36. The Insects
37. Curse of Horonda
38. Explosion
39. Instant Disaster
40. The Clutch of Claw
41. The Shock of Ghana
42. The Plunge
43. Magno's Strangest Weapon
44. The 4 Million Volt Shock
45. The Fantastic Gonda
46. The Final Crush
47. Lodi's Big Move
48. Hammer Blow
49. Rada's Invasion
50. Fury in Space
51. The Mightiest Show of All
52. Show-down

MONSTER ZERO

A review by Mike Martin.

2 astronauts, Glenn (Nick Adams) and Fuji, travel to Planet X in their spaceship, the P-1. Planet X is a small world just beyond Jupiter, and wasn't discovered earlier because it's so dark.

P-1 lands on Planet X and the astronauts investigate. Suddenly, Fuji notices that Glenn has disappeared. When he turns around, the P-1 is also gone.

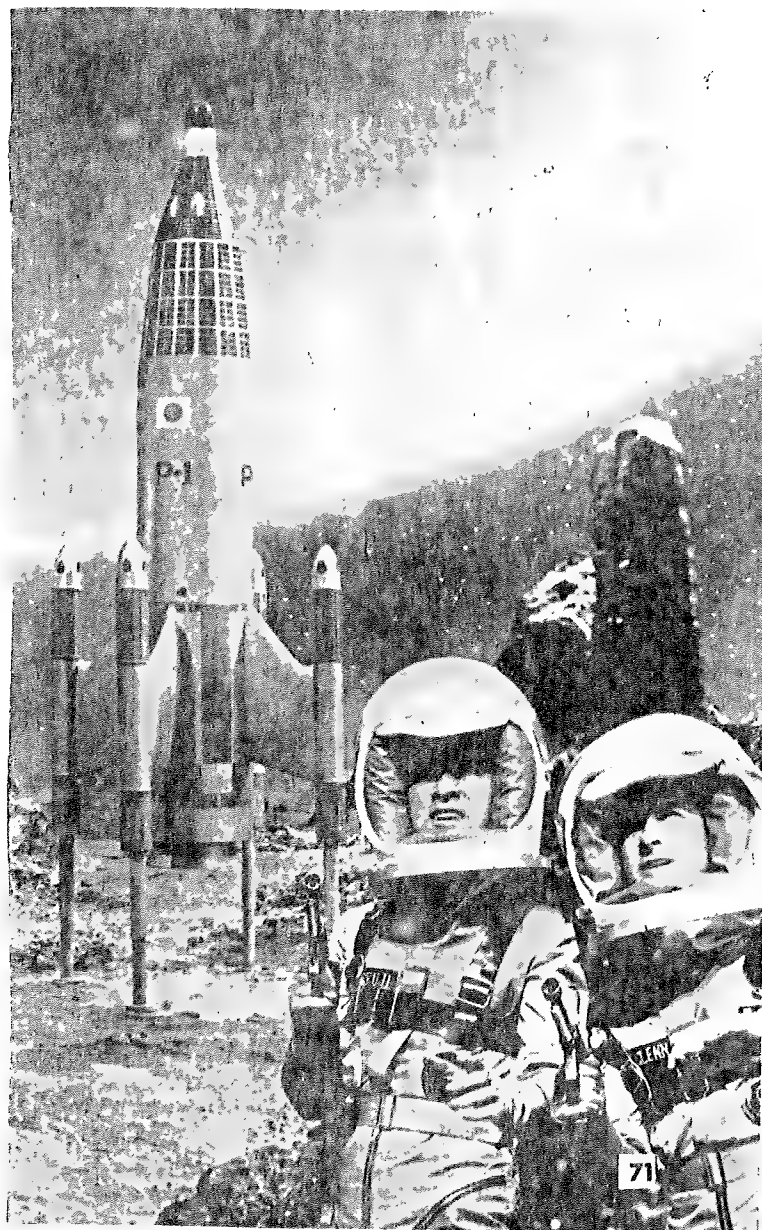
Suddenly a tube comes up from the ground. An intercom commands Fuji to enter it. When Fuji draws his weapon, a ray hits his hand, knocking it away. Fuji enters the cylinder, which then lowers back into the ground.

Fuji finds himself in a vast chamber with Glenn, before the controller of Planet X. He states that Ghidrah, following his defeat on Earth, had come to Planet X and ravaged the surface, forcing the Xians to live underground. Everything is numbered on Planet X...the aliens call Ghidrah Monster Zero.

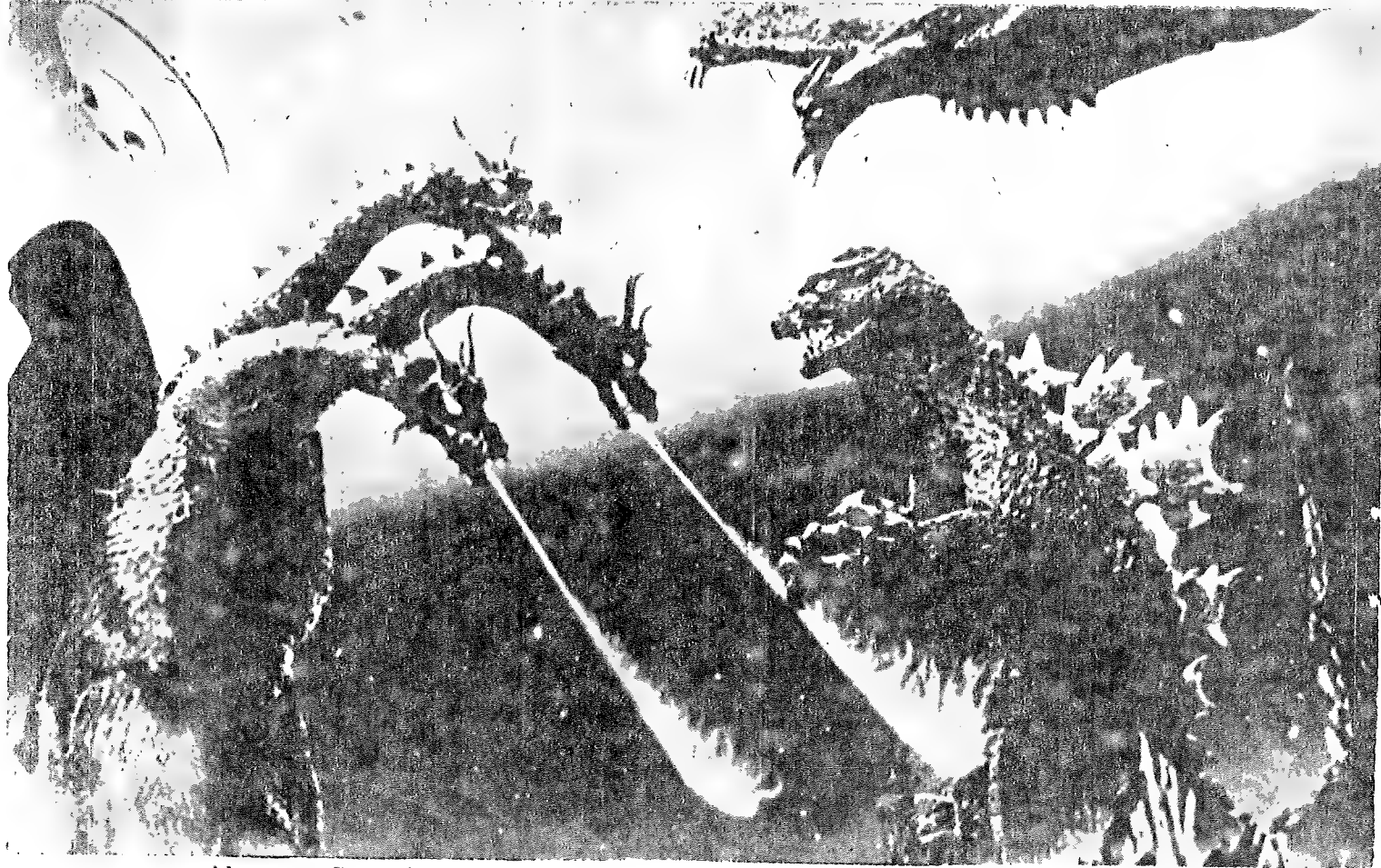
During the discussion, Ghidrah begins to attack the surface again. Suddenly an intercom blares that the hydrogen oxide plant has been damaged. The Controller pushes a button and Glenn and Fuji are plunged into silent darkness. Fuji realizes that hydrogen oxide is.... water.

When the lights come back on, the Controller states that all is back under control and requests that Planet X may "borrow" from Earth Monster Zero One and Monster Zero Two...Godzilla and Rodan. He explains that Ghidrah was driven from Earth only by the combined might of Godzilla and Rodan and hopes that they can do the same for Planet X. The Controller gives the locations of the monsters and states that if Earth will let the Xians come to Earth to capture them, they will give us a tape containing a miracle drug formula...one that can cure any disease.

The aliens allow the astronauts to return to Earth in the P-1. But no sooner do they do this than Xian



Glenn (Nick Adams) and Fuji arrive on the strange Planet X.



Above, Godzilla and Rodan face Ghidrah on Planet X.

saucers arrive and pull Godzilla from a lake and Rodan from a mountain, using energy cocoons.

The Xians bring the astronauts and the monsters back to Planet X. Godzilla and Rodan battle Ghidrah and drive him away. Satisfied with the display, Glenn and Fuji take the miracle drug tape and leave Planet X in a duplicate P-1 made by the Xians.

When they return to Earth, the tape is found to be blank. Planet X soon attacks Earth with all three monsters. The Xian's world is now void of water, and they plan to enslave Earth to take ours.

Using a machine which emits a high-pitched noise which is harmful to the aliens, the people of Earth destroy the Xians, freeing Godzilla and Rodan from their control. The Earth monsters battle Ghidrah until all three monsters fall off of the edge of a cliff into the waiting sea. Only Ghidrah comes up, flying off into space.

Originally called INVASION OF THE ASTRO-MONSTER, MONSTER ZERO is another underrated Godzilla film. Although it has its bad parts, the plot is pretty good and the film itself is very enjoyable.

MONSTER FROM A PREHISTORIC PLANET

A review/critique by Mike Martin.

A seldom-seen film, MONSTER FROM A PREHISTORIC PLANET was sold directly to television by American International. The film would seem to be a Toho or Daiei film at first glance, but it is actually the work of a company called Nikkatsu, released in 1967, their only entry in the vast



The original advertisement for MONSTER FROM A PREHISTORIC PLANET.

ocean of giant Japanese monster films to my knowledge. It was originally to be called GAPPA- THE TRIPHIBIAN MONSTER, Triphibian meaning that the monsters can travel on land, sea, or air. American International released it to the United States as MONSTER FROM A PREHISTORIC PLANET.

The Plot- A photographer, a reporter, and a scientist are sent to an island by the editor of Playmate Magazine to capture live exotic animals for the magazine's new vacation resort. The natives of the island worship something named Gappa, but tell the trio that Gappa is not their god...that it is a living thing!

An Earthquake causes a huge mountain cavern within a volcano to open. The explorers find a huge egg within, which hatches. Out comes a baby Gappa, which is captured and put aboard a ship bound for Japan, much against the wishes of the natives.

But no sooner does the ship reach Japan then, back on the island, the baby Gappa's gigantic parents arrive, much larger and fiercer than the captured baby. The two giant Gappas take to the air, flying toward Japan at incredible speed.

It isn't long before Japanese authorities find out about the giant creatures approaching Japan and attempt to stop them. Nothing works to halt their approach- submarines, tanks, jet planes, sound waves, and missiles all fail against them.

Finally, the greedy editor is forced to return the baby Gappa to its parents. Helicopters fly the monster to its parents. The Gappa family is happily reunited, and they fly off into the sunset.

To start out with, the title is kind of misleading. The Gappa family was supposedly home-grown here on Earth, while the film's title indicates that they are from another planet. The photography is excellent and the music is good, almost as good as some of Toho's films. The special effects by Akira Watana leave much to be desired, but there were some very good monster scenes in the movie. A few nice mattes were used, and the parents' arrival in the native village was exceptionally good. But, however good these scenes may be, they are continually flanked by the ridiculous flying sequences. Some of these scenes are really bad. The monsters don't even have to flap their wings, they just run and zoom into the air. In most of these sequences it is obvious that the "flying monster" is merely a man in a costume being suspended by wires in front of a moving backdrop.

All-in-all, however, MONSTER FROM A PREHISTORIC PLANET is not a film to be missed. It is very enjoyable with solid action from start to finish.

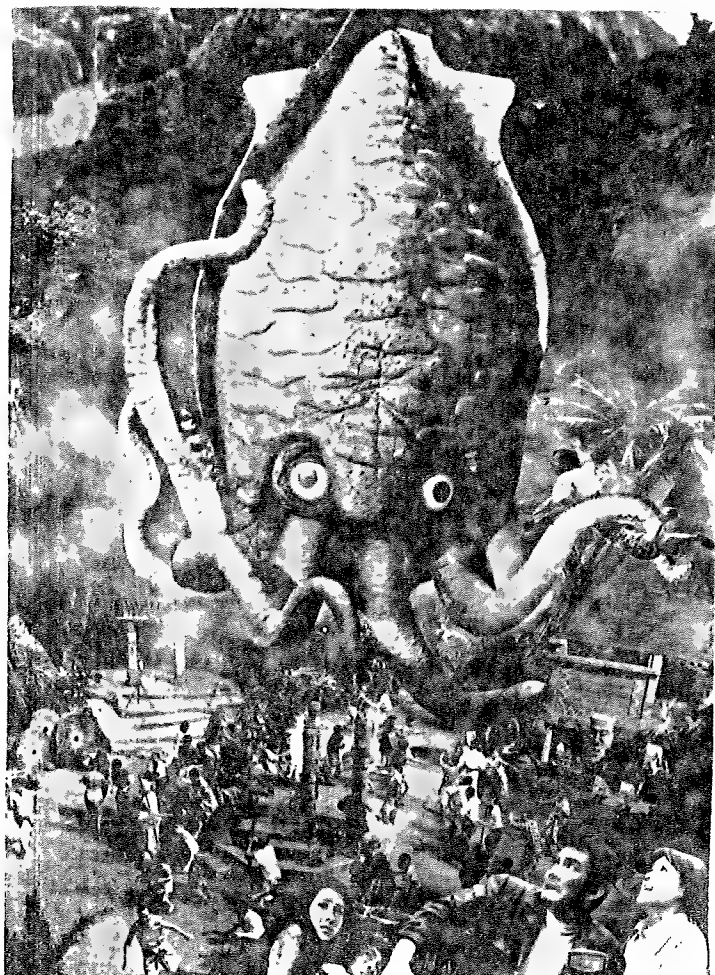
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YOG- MONSTER FROM SPACE!

The following review was taken from the 1971 edition of FILM
FACTS.

En route to Jupiter, an unmanned rocket probe is penetrated by an invisible blue force and redirected back to a small island south of Japan. Once submerged in the coastal waters, the blue force permeates the cells of various forms of marine life and transforms them into destructive monsters. Unaware of the presence of this alien force bent on conquering mankind, a group of civilians are inspecting the island as a possible site for a tourist resort when suddenly they are attacked by a giant thirty-foot octopus. Though the group manages to repulse the creature with fire, they are obliged to take refuge in the jungle when they are subsequently terrorized by a mammoth crab and a huge sea turtle. While hiding out in bat-filled caves, the little party discovers that the monsters are adversely affected by the high-pitched screeching of the bats. But a new danger arises when the invading force takes possession of one of the group, a scheming promoter, and induces him to kill the bats. However, a pretty reporter delays the promoter by reminding him that he is still a human being, and the bats are unleashed against the marine monsters. Driven to a frenzy by the piercing noise, the crab and the turtle engage in a death struggle that sends them crashing into the mouth

of a rumbling volcano. As the crater erupts and destroys the monsters, the humans race to shelter. All except the promoter; torn by conflicting emotions, he hurls himself into the boiling lava in order to save mankind.



YOG- MONSTER FROM SPACE

(Toho, 1970). Original title-SPACE AMOEBA. Released in the U.S. by American International Pictures. Producers: Tomoyuki Tanaka and Fumio Tanaka. Director: Ishiro Honda. Special Effects Director: Sadamasa Arikawa. Photography: Taisichi Kankura. Special Effects Photography: Yoichi Manoda. Optical Photography: Yoshiyuki Tokumasa. Music: Akira Ifukube. Editor: Masahisa Himi. Art Direction: Takeo Kita. Special Effects Set Decorations: Yasuyuki Inoue. Sound: Kanae Masuo. Production Manager: Yasushi Sakai. 84 minutes.

THOSE GIANT JAPANESE ROBOTS

Ever since THE MYSTERIANS in 1959, they've leaped, lumbered and stomped across the screen...giant Japanese robots.

As I said above, the first Japanese film to my knowledge to feature a giant robot was Toho's 1959 science fiction opus, THE MYSTERIANS. Aliens from the planet Mysteroid come to Earth to take our women, as theirs are so deformed by radiation that they can no longer have normal babies. Aiding them is their giant samurai robot, Mogolla, a laser-shooting dreadnaught. Mogolla was destroyed fairly early in the film when he crossed a bridge loaded with dynamite. (According to Joe DeGiorgio, this costume was later remolded into the Megalon costume in GODZILLA VS. MEGALON.)

There was a 9 year wait until another giant Japanese robot came to the screen in Toei's VOYAGE INTO SPACE, a 1968 film compiled of episodes of the Japanese t.v. series, JOHNNY SOKKO'S FLYING ROBOT. Johnny and his secret agent friends battle the Gargoyle Gang and their leader, Emperor Guillotine. Whenever Guillotine sends his giant monsters to destroy the earth, Johnny Sokko calls his giant robot to do battle with them. In the end, the robot, operating with a will of its own, sacrifices itself by grabbing Guillotine, flying

The giant robot from THE MYSTERIANS (Toho, 1959).



into a meteor and exploding.

In 1968, Toho unleashed KING KONG ESCAPES, featuring a giant metallic double of Kong, MechaKong. Although many hated this film, I found it quite enjoyable. The special effects were pretty good, even though the Kong costume looked ridiculous, and I thought that the MechaKong costume was excellent. The plot of the film is as follows: The villainous Dr. Who creates MechaKong, a robot double of King Kong, to mine a powerful radioactive substance called Element X. The robot's circuits fuse because of the tremendous heat, so Who captures the real King Kong and hauls him to the Artic, where his base is. Kong escapes and Who sends



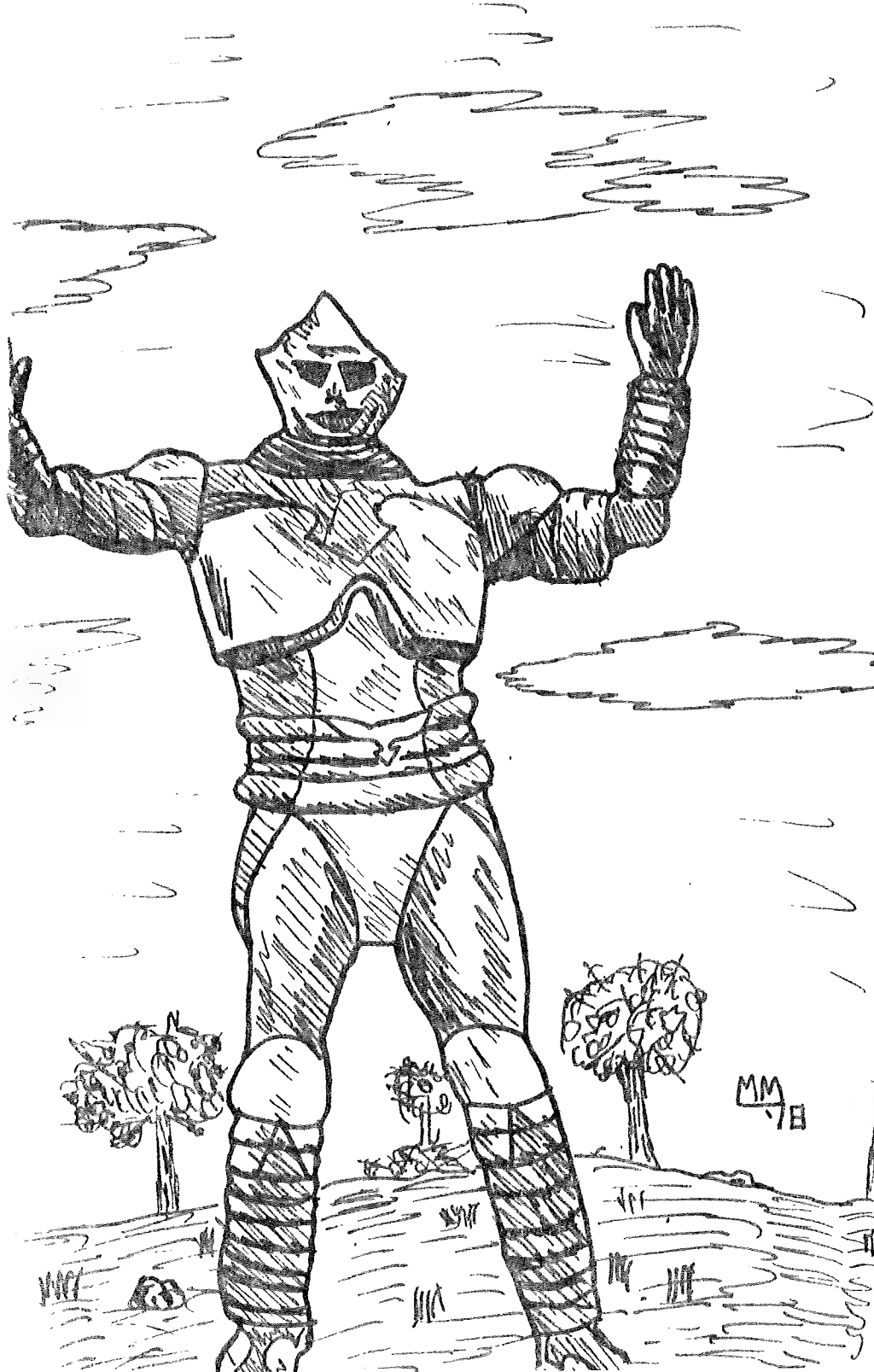
Above, King Kong fights a robotic opponent in KING KONG ESCAPES (1968). Below, Infra-Man, at human height, prepares to battle the Demon Princess in INFRA-MAN (Infra-Associates, 1976).



MechaKong to capture him. The battle to the finish concludes when MechaKong falls from the top of Tokyo Tower. (See next issue for a review on this film. MechaKong blueprints follow this article.)

Two films came out in 1976 featuring giant Japanese robots. Infra-

Below- Jet Jaguar from GODZILLA VS. MEGALON.



Associates made INFRA-MAN, a film about a kung-fu cyborg/robot. Infra-Man turns giant-sized to battle a giant monster unleashed by his adversary, the Demon Princess. (Watch for future issues of GFJ for an article on INFRA-MAN). Toho released GODZILLA VS. MEGALON that same year, with the giant robot Jet Jaguar. Jet Jaguar could fly and communicate with Godzilla, in addition to knowing kung-fu to use on Megalon and Gigan.

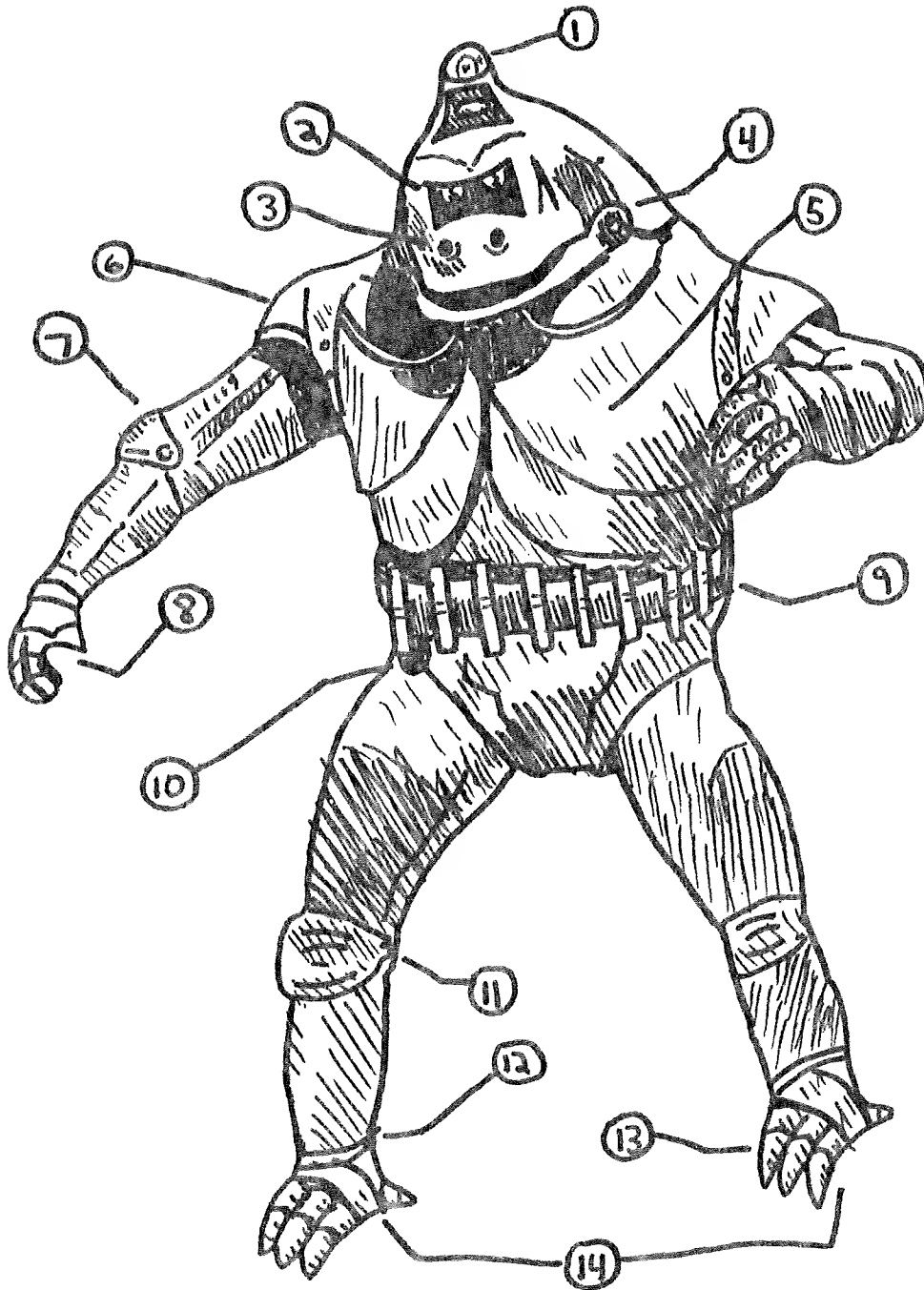
The final 2 films which we will review here were released in 1977 and 1978- GODZILLA VS. THE COSMIC MONSTER and TERROR OF MECHAGODZILLA, both featuring a robot double of Godzilla, MechaGodzilla. The powerful robot, probably inspired by MechaKong, was equipped with lasers, heat rays, missiles, and more.

Giant Japanese robots have also been featured in innumerable t.v. shows, the best of these being ULTRAMAN, SPACE GIANTS, SPECTREMAN, and JOHNNY SOKKO'S FLYING ROBOT.

MECHAKONG

BLUEPRINTS

by Mike Martin.



MechaKong was designed by Commander Nelson of the research submarine Explorer. The plans were stolen by the villainous Dr. Who. Dr. Who constructed the robot out of a strong steel alloy at the north pole to mine a powerful radioactive substance called Element X.

MechaKong had one major flaw. The robot was highly sensitive to powerful energy, such as radiation and electricity. As mighty as his weapons were, these weaknesses brought upon

MechaKong's downfall.

MECHAKONG BLUEPRINT GUIDE

1. COMBINATION ANTENNA-LASER UNIT-HYPNOTIC DEVICE
This is the device used to control MechaKong's actions and can be used over long distances. Also contained within this tube is a powerful laser unit and a hypnotic device, which can mesmerize nearly any opponent.
2. COMBINATION MONITOR-HEAT RAY UNIT
The controllers of MechaKong can see through the machine's "eyes" via monitor units. The eyes also emit a blazing heat ray which can either burn or blast structures to bits.
3. AIR DUCTS
These circular openings are used to ventilate MechaKong's machinery as well as serving as decorations.
4. JAW HINGES
The hinges allow MechaKong's mouth to open and close.
5. CHEST
This is MechaKong's strongest part, holding all of his most delicate equipment.
6. SHOULDERS
MechaKong's arms are tightly inserted into these units. The shoulders can bend, allowing freedom of movement in the arms.
7. ELBOW HINGES
These hinges allow MechaKong's arms to bend easily and smoothly.
8. HANDS/FINGERS
MechaKong's wrists can bend, allowing the hands to move freely. The fingers are also flexible.
9. EXPLOSIVE CAPSULES
These capsules, hooked onto the belt, create a powerful explosion when snapped in two and thrown.
10. LEG SOCKETS
These units, although flexible, do not allow as much movement as the arms.
11. KNEE HINGES
The knee hinges allow MechaKong's legs to bend, but they are also not as flexible as the arms.
12. FOOT SOCKETS
These sockets allow very little movement in MechaKong's feet, and are nearly useless.
13. TOES
The toes are very flexible, enabling MechaKong to climb such structures as Tokyo Tower with little difficulty.
14. FOOT JETS
On the bottom of MechaKong's feet lie powerful rocket tubes, which enable MechaKong to fly. The engines to the rockets are held in the robot's legs.

LAST ISSUE CORRECTIONS

There were a few mistakes in GFJ #1, mostly due to me trying to hurry to get the issue done. On page 8, the second page of the Rodan article, a big mistake was made. In the second paragraph, it states that Rodan teamed up with Godzilla and Mothra in GHIDRAH, THE THREE-HEADED MONSTER and went on to give the plotline of MONSTER ZERO! Here is how that paragraph SHOULD read:

Apparently, one of the Rodans survived. He teamed up with Godzilla and Mothra in GHIDRAH, THE THREE-HEADED MONSTER (1965). This film has been covered in depth so often, I won't go into it.

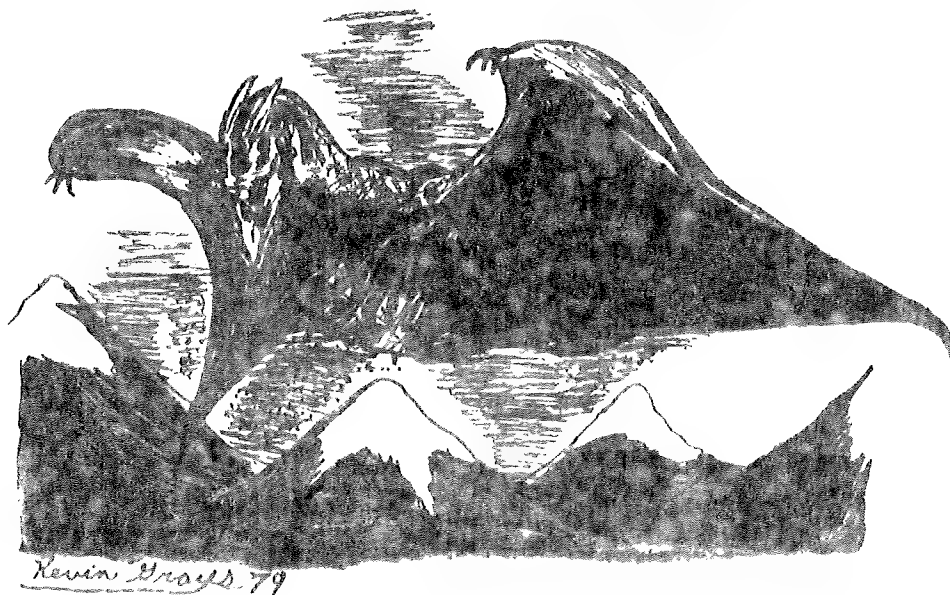
That same year, Rodan returned in MONSTER ZERO. In this.....etc. etc. etc.

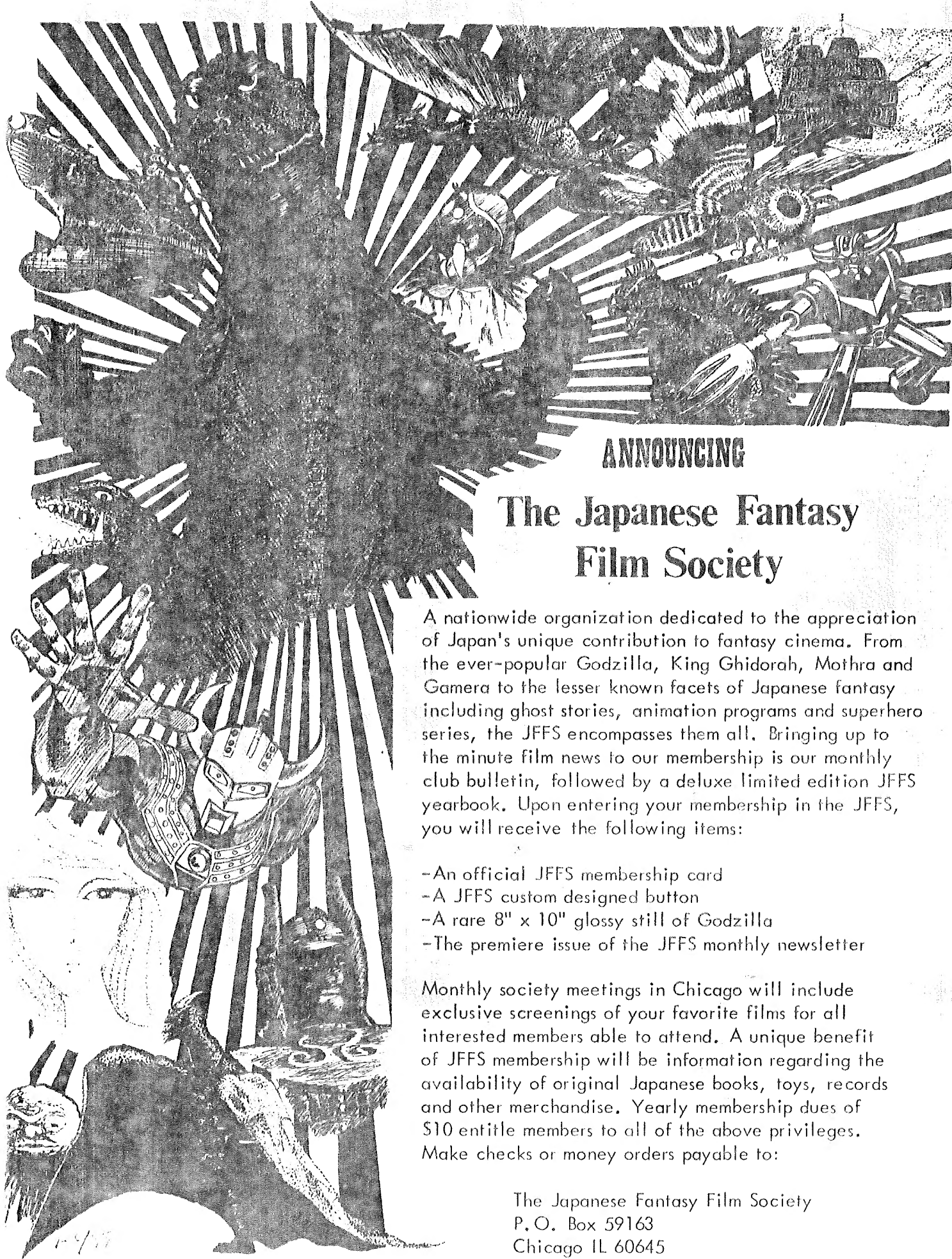
Also, in the Rodan Blueprints on page 10, another mistake was made (my fault, not Kevin's). Item #4 SHOULD read, EARS, not WINGS. It should read like this:

4. EARS: The ears are not really noticeable, very small and not very keen in hearing. They lie below the horns on the rather stiff and powerful neck.

As you can see, item #5 should be WINGS, not #4.

That about wraps it up. I don't make mistakes like these very often, but when I do...(whew!) Except for the usual minor mistakes (misspellings, typographical errors, etc.) these should be the only mistakes in #1...I hope.





ANNOUNCING

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A nationwide organization dedicated to the appreciation of Japan's unique contribution to fantasy cinema. From the ever-popular Godzilla, King Ghidorah, Mothra and Gamera to the lesser known facets of Japanese fantasy including ghost stories, animation programs and superhero series, the JFFS encompasses them all. Bringing up to the minute film news to our membership is our monthly club bulletin, followed by a deluxe limited edition JFFS yearbook. Upon entering your membership in the JFFS, you will receive the following items:

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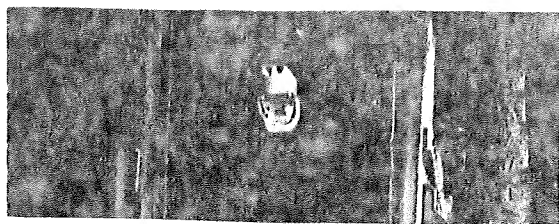
Monthly society meetings in Chicago will include exclusive screenings of your favorite films for all interested members able to attend. A unique benefit of JFFS membership will be information regarding the availability of original Japanese books, toys, records and other merchandise. Yearly membership dues of \$10 entitle members to all of the above privileges. Make checks or money orders payable to:

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JAPANESE FANTASY FILM JOURNAL

The JAPANESE FANTASY FILM JOURNAL is the leading fanzine on Japanese monsters, the best one available. #12 features: The history of Daiei (the company responsible for MAJIN, as well as the Gamera films), GHIDRAH ON FILM, Trivia, review of several little-known Japanese films, and much more. Order for \$2.00 from:

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GIANTDOM

Offset zine by Joe DeGiorgio. Issue #3 will include a WAR OF THE MONSTERS filmbook (with art by Kevin Grays), THE GENRE: DEAD AT '66, LAKE OF DRACULA, 8mm film reviews, and much more. Highly recommended.

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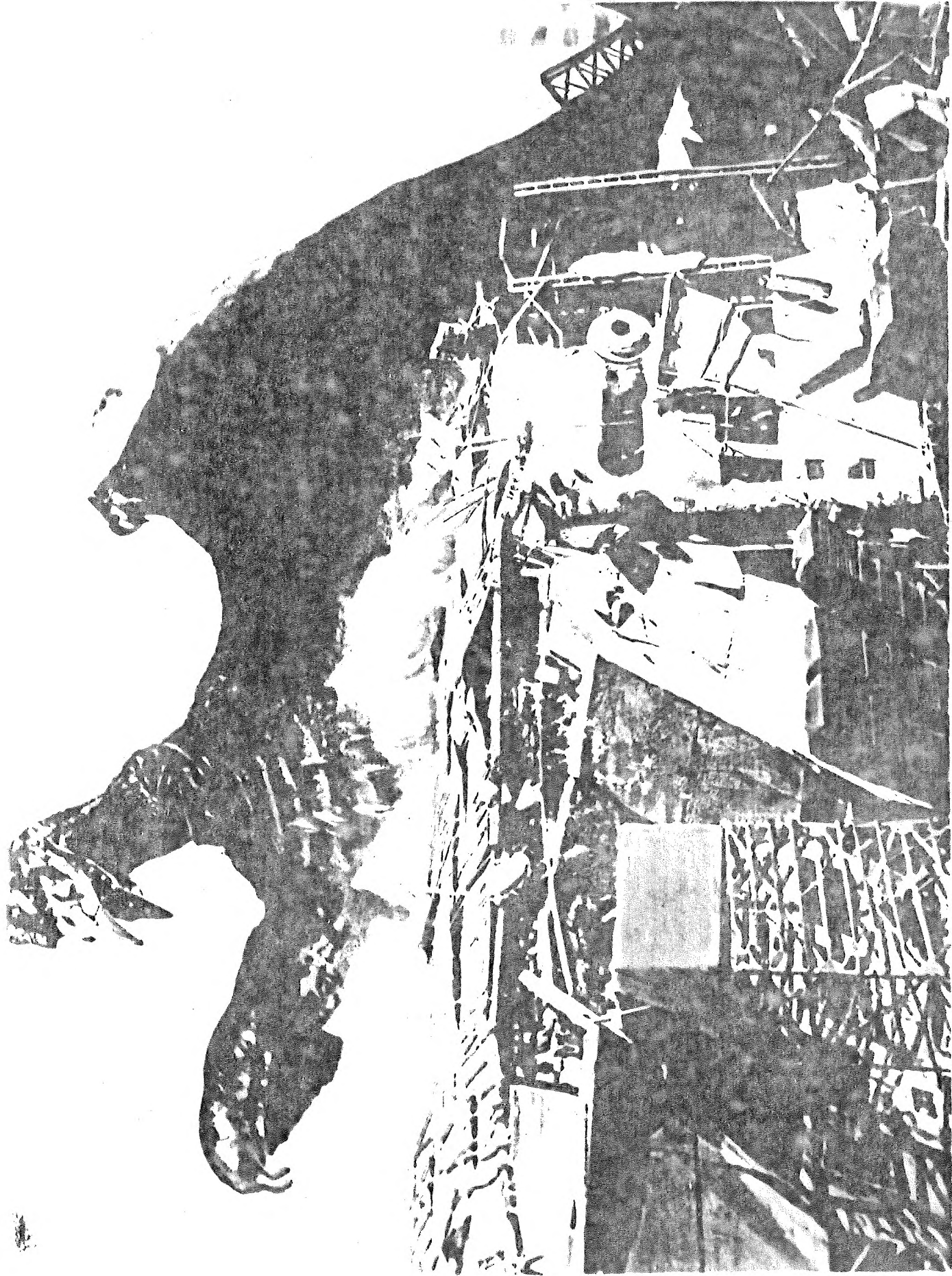
NEXT ISSUE

PREVIEW

Next issue will be somewhere around 28 pages in length and will feature a complete GAMERA VS. MONSTER X filmbook, a review/critique of MESSAGE FROM SPACE, filmographies of Angilas and Minya, Jiger Blueprints, KING KONG ESCAPES, 8mm film reviews, and more. To order, send .75¢ to-

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